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YALE STUDIES IN ENGLISH

ALBERT S. COOK, EDITOR

LVI

# THE CASE IS ALTERED

BY

BEN JONSON

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EDITED WITH INTRODUCTION, NOTES, AND GLOSSARY

BY

WILLIAM EDWARD SELIN, PH.D.



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EDITED WITH INTRODUCTION, NOTES, AND GLOSSARY

BY

WILLIAM EDWARD SELIN, PH.D.

A Dissertation presented to the Faculty of the Graduate School  
of Yale University in Candidacy for the Degree of  
Doctor of Philosophy



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## PREFACE

An edition of *The Case is Altered* will naturally include a discussion of three subjects—the authorship of the play, its date, and the satire on Anthony Munday. Jonson saw fit to ignore the play when he assembled the others in his folio of 1616, and this fact has left the authorship in some doubt. Why did he reject the play? Was he too critical of its faults, or did some one collaborate with him to such an extent that he could not justly claim it as his? Jonson's name on the title-page of the quarto signifies nothing, since there are some copies that omit the name, and the uncorrected condition of the text is fair evidence that he had no hand in the printing. Its exact date, likewise, is uncertain. It was first printed in 1609, but there is a clear allusion to it by Nashe as early as 1598. As this was the year when *Every Man in his Humour* was produced, the question of priority naturally arises. The satire on Anthony Munday complicates the problem of the date, as it gives evidence of being a later addition. Was Meres' designation of Munday as 'our best plotter' a sufficient reason to evoke the satire? Its humorous treatment does not conceal the fact that Jonson seems to have had strong provocation for the attack. Such, in brief, are some of the problems discussed in the Introduction. Other questions will be found to rise out of these, which are not so important, perhaps, but which are nevertheless full of interest. These too have briefly been considered.

My sincere thanks are due to Mr. W. A. White, of New York City, for his generous loan of the quarto of *The Case is Altered*, and for information about the folios; to Professors Richard G. Moulton, John M. Manly, Albert H.

Tolman, and David A. Robertson, of the University of Chicago, for letters regarding the presentation of *The Case is Altered* by students of that university; to Professor C. F. Tucker Brooke for points about Elizabethan printing; to Mr. Andrew Keogh, Mr. Henry R. Gruener, Mr. George A. Johnson, and Mr. Henry Ginter, of the Yale Library, for bibliographical aid. To Professor Albert S. Cook I owe a special debt of gratitude for frequent inspiring conferences, and for his patient criticism of my work.

A portion of the expense of printing this dissertation has been borne by the Modern Language Club of Yale University, from funds placed at its disposal by the generosity of Mr. George E. Dimock, of Elizabeth, New Jersey, a graduate of Yale in the Class of 1874.

YALE UNIVERSITY,  
June, 1916.

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## INTRODUCTION

### A. EDITIONS OF THE TEXT

#### I. THE QUARTO OF 1609

*The Case is Altered* was published in quarto in 1609. It was not published again, either separately or in any collected edition of Jonson's works, until 1756, when it was included in Whalley's edition. Some<sup>1</sup> have insisted that the play appears in the folio of 1692, but no evidence is given that the writer saw the play in any particular copy of this folio. A careful search, extending over a wide field, has failed to show that the play was ever printed in any of the folios of Jonson. The search included the folios in the libraries of the following: Yale University, 1616, 1631-1640, 1640 (2 copies), 1692; Professor William Lyon Phelps (Yale), 1616, 1640 (2 copies), 1692; Professor John Milton Berdan (Yale), 1640, another issue (undated); Elizabethan Club (Yale), 1616; Boston Athenæum, 1631-1640; Columbia University, 1640-1641 (2 vols.); Cornell University, 1616; Professor Joseph Q. Adams (Cornell), 1616, 1640; Harvard University, 1616-1641 (2 vols.); Peabody Institute, 1616-1641 (2 vols.); Princeton University, 1640 (2 vols.); George D. Smith (bookseller, New York City), 1692; University of Chicago, 1616; University of Pennsylvania, 1616, 1640; Mr. William A. White, New York City, 1616, 1640, 1692. In a letter to Dr. George B. Tennant,<sup>2</sup> dated November 9, 1906, Mr. W. W. Greg writes, in part, as follows: "To the best of my belief (and I have

<sup>1</sup> Hazlitt, *Bibliographical Collections*, Second Series, 1882, p. 320; *Dict. Nat. Biog.* (s. v. Jonson); cf. Hart (ed. *Wks.* I. xxviii).

<sup>2</sup> Ed. *New Inn* (*Yale Studies* 34. iv).

examined a good many copies of every edition), *The Case is Altered* was never printed in folio at all.' Mr. Horace Hart, Controller of the Oxford University Press, under the date of January 8, 1912, writes: '*The Case is Altered* does not appear in the folio edition of 1692 in the Bodleian Library.'

In preparing the present edition, five copies of the quarto were used. Four were photographic facsimiles, and the fifth was an original copy kindly lent by Mr. W. A. White of New York City. Of the texts that were photographed, one is in the Bodleian Library at Oxford (B), two are in the British Museum (M<sub>1</sub>, M<sub>2</sub>), and the fourth was in the library of the Duke of Devonshire (D). The copies have been carefully collated, and all differences in spelling and punctuation have been recorded in the footnotes. There are noticeable differences in the title-pages. The arrangement and reading of one (M<sub>1</sub>) are, in several respects, unlike the others. The latter are identical, except that one (D) lacks Jonson's name. Reproductions of the title-pages, showing these variations, will be found on pages 3, 5, and 7. Both copies in the British Museum (M<sub>1</sub>, M<sub>2</sub>) lack the last page, and in each the last line of the page preceding has apparently been excised.

The text of the present edition is a faithful reproduction of Mr. White's copy. It is one of the more corrected copies, and has the obvious advantage of being an original quarto. An edition such as this is intended for the general student, whose work is not of such a character as to demand the original text, but who would find a reproduction of it of great value, especially since the quarto is not so easy of access. No alterations, therefore, have been made in spelling or punctuation, even when these are obviously incorrect. The quarto does not have the acts and scenes indicated throughout the play. Where these cease, an attempt has been made to supply them. There is no pagination in any of the copies.



The collation shows that all but the M<sub>1</sub> copy, with five exceptions (*Antouy*, p. 9; *dost*, 1.3.14; *lealous*, 2.4.63; *Lordship*, 2.6.30; *come*, 2.7.117), agree in their readings as far as the end of Act 4, scene 6. The M<sub>1</sub> copy differs from the others in twenty-three readings. The collation shows also that all copies but B, with four exceptions (*thee*, 4.6.1; *kinsman*, 4.7.71; *sences, smels*, 4.7.133), agree from Act 4, scene 7, to the end of the play. The B copy has twenty-two variations. In both parts of the quarto, where the four copies agree, the readings are, in the main, preferable. It will be seen then that D, M<sub>2</sub>, and Mr. White's copy, while they still retain many errors, are at least more free from them than M<sub>1</sub> and B, and that attempts at correction were made while the play was in process of being printed. Whoever it was that took the initiative in having the play published, whether it was the theatrical management of the Blackfriars, as Mr. White is inclined to believe, or whether it was the printers themselves, it is reasonably certain that Jonson had no hand in the printing. The correction was never finished, and such as there is does not give evidence of Jonson's painstaking hand. The play seems to have been hurriedly issued. Aside from errors in spelling and punctuation which still remain, the abrupt ending to the division of acts and scenes, and the large portions of Act 5 which are clearly intended to be read as verse, and are not thus arranged, tend to confirm this view.

However the copies of the quarto, which have been collated, may differ, whether in title-page or text, or whether Jonson's name appears on the former or not, it is evident that the same form was used to print all of them. The texts are identical in their irregularities of spacing and alignment, in instances where the letters have been slightly damaged or worn, and in numerous places that show typographical errors. The following are a few examples of the last: *n* for *in*, 2.4.17; *frick* for *trick*, 2.7.131; *mothelry*

for *motherly*, 4.2.58; the omission of *Juniper* before the speech, 4.7.148; the inversion of *m* in *mad*, 4.7.163; *a to priest* for *to a priest*, 5.4.12. Others will be found in the footnotes.

The footnotes have been limited to the textual variants of the five copies of the quarto, to Gifford's added stage-directions, and to such corrections or alterations made by Whalley and Gifford as seemed of value.

## II. SUBSEQUENT EDITIONS

After the quarto of 1609, the next appearance of *The Case is Altered* was in Peter Whalley's edition of Jonson's works, published in 1756. Credit should be given to Whalley for including this play, and for tracing some of its sources. He retained the arrangement of the acts, scenes, and stage-directions of the quarto. He made a practice of retaining the name of the Deity in oaths, such as *God's lid*, 1.1.15; also *I (ay)*, 1.1.40; and contracted words: *you're*, 1.1.31; *is't*, 1.2.10. Though he altered and corrected the spelling, he sometimes allowed misspelled words to remain: *lothes*, 1.4.34; *dow*, 5.5.200. The corrupted French in Act 4, scene 3, he wisely left untouched. Metrical lines, not properly arranged, were to some extent corrected. Where the quarto has the modern spelling, Whalley has *cheared*, 3.4.46; *dunghil*, 3.5.15. In past participles, he usually wrote *try'd* for *tri'd*, 1.4.33; *spy'd* for *spide*, 2.6.39. In some instances, words were altered: *outer* for *outward*, 1.4.13; *oft-times* for *oftentimes*, 1.5.69; words were inserted: *all this* for *this*, 1.2.17; *you'll* for *you*, 4.7.31; words were omitted: *go* for *go to*, 1.1.121; *his* for *and his*, 4.2.35; words were displaced by others: *as* for *but*, 1.5.214; *fear* for *see*, 1.5.249. In one place he altered the reading, compressing two speeches into one (4.3.62-3): 'Oni. Monsieur Pacue.' In another, he omitted the first part of a speech (5.1.41): 'Ang. Do, good foole, do, but ile not meet you there.' It will be seen that many of Whalley's

alterations are unnecessary, and are by no means an improvement over the quarto readings.

William Gifford included the play in his edition of Jonson, published in 1816. His emendations and notes are better and more thorough than Whalley's, and he supplied additional notes on the sources. He revised the stage-directions and the division of acts and scenes. Many lines were rearranged to show the verse-structure. In the case of oaths he has *Lord* for *God*, 1.4.59; *Od's* for *God's*, 1.1.15. He wrote *Ay* for *I*, 1.1.40; *an* for *&* or *and*, 1.1.96,100; *them* or *'em* for *hem*, 1.1.95; 4.7.29. Contracted words were expanded: *you are* for *your*, 1.1.31; *is it* for *ist*, 1.2.10; *forced* for *forct*, 1.2.20; but sometimes *look'd* for *lookt*, 1.3.5; and *enamour'd* for *enamored*, 1.1.30. Occasionally the expansion is at the expense of metre: *to insinuate*, 1.4.32; *the abundance*, 1.4.35. Words were altered: *does* for *do*, 1.5.35; *burthen* for *burden*, 4.5.52; words were inserted, usually for metrical reasons: *looks aghast* for *lookes*, 1.5.256; *my* before *faire fethered*, 5.1.90; words were omitted: *is* for *is truly*, 1.1.66; *pray* for *pray God*, 2.2.49-50; words were displaced by others: *our* for *your*, 1.3.12; *coying* for *wooing*, 5.1.7. In numerous instances he followed the emendations made by Whalley. Cunningham, in the notes to his reprint (1875) of Gifford's edition, justly finds fault with many of Gifford's alterations.

## B. AUTHORSHIP OF *THE CASE IS ALTERED*

It is well known that *The Case is Altered* has not so clear a title to Jonson's authorship as the other plays. It was neither included by him in the collected editions of his works, nor was it, so far as we know, ever referred to as his, either by himself or by his contemporaries. Some copies of the quarto have Jonson's name on the title-page, but the value of this is offset by the fact that there are other copies of the same edition that have no name. The uncer-

tainty caused by this is not lessened when it is considered that, as a romantic comedy, the play differs from his other plays, and that the variety of plots, and the treatment of the dramatic unities, would seem to be contrary to Jonson's classical ideals and practice. However, the consensus of opinion has been that the play bears the stamp of his hand, and it is therefore usually referred to as his.

Before entering upon a discussion of the internal evidences of authorship, a few of the questions naturally raised will be briefly considered. If Jonson wrote *The Case is Altered*, why was it neither acknowledged nor included by him in his works? It has been suggested<sup>1</sup> that a possible reason for this was that he had a collaborator whose part was important enough not to be overlooked. Had there been a collaborator—and this seems doubtful—it would not have prevented him from at least allowing the association to be indicated, as, for example, was the case with *Eastward Hoe*. That Jonson at first was not averse to having his name appear as collaborating with others, there is additional proof from entries in Henslowe's Diary.<sup>2</sup> On the other hand, it is possible that he may have collaborated in the present play, and that he refused to have his name appear because he thought that the practice was not creditable to him. A better reason for ignoring the play, and one more in accord with what we know of Jonson, is that he believed it did not represent his best work. He was not interested in its type, and, as a whole, it did not conform to his ideals of classical unity.<sup>3</sup> However skilfully they were interwoven, he must have felt that the presence of two, if not three, major plots and numerous sub-plots, and of several characters more or less undeveloped, discredited him as an artist. There were also the time-element and the Balladino incident to disturb its unity. Whether

<sup>1</sup> Castelain, p. 207; cf. Swinburne, p. 11.

<sup>2</sup> Ed. Greg I. 49, 51, 63, 64.

<sup>3</sup> Castelain, p. 207.

he regarded the play as an experiment, or as the crude work of a novice, it is evident that the result did not suit him. Jonson's theories as to the unities of time and action, and his treatment of them in the present play, will be considered more fully under Evaluation.

Why some copies of the quarto bear Jonson's name, and others do not, has been a matter of conjecture. Fleay<sup>4</sup> believed that his name was inserted in later copies. Swinburne's<sup>5</sup> view was that the play was printed without Jonson's sanction, and that he took measures to stop its circulation. Referring to a newspaper clipping possessed by Dyce, in which it was stated that the title-page of the Devonshire copy gave clear evidence of having had the name canceled, Cunningham<sup>6</sup> says that if this had been the case, some mention of the circumstance would have been made in the conversations with Drummond.

From a comparison of the copies of the quarto which have been used for the present edition, the conclusion seems warranted that the first copies had Jonson's name, and that later, for unknown reasons, probably at Jonson's demand, the name was canceled. This conclusion is based, first, on the degree of correction evident in the texts, and, secondly, on a comparison of the title-pages. Assuming that the texts showing the greater number of typographical errors were the first to come from the press, the choice falls on B and M1, each of which bears Jonson's name, and both show numerous errors that were corrected in D, M2, and White. Of the two, M1 seems to have been the first to be printed. The errors are found in the first two-thirds of the play, and these have been corrected in B and the other copies. The peculiar arrangement of the title-page of M1 would seem to indicate that it was prepared for an advance issue. The prominence of Jonson's name is especially

<sup>4</sup> *Drama* 1. 357.

<sup>5</sup> *Ben Jonson*, p. 9; cf. Castelain, p. 193, note.

<sup>6</sup> *Works* 6. 510.

noticeable. It heads the printed matter, and its type is so much larger than the rest that the name is featured rather than the title of the play, a device which an enterprising publisher would naturally adopt to ensure a ready sale on its first appearance.

Upon comparing the title-pages, there is additional evidence that Jonson's name was on the original form, and was later removed. Four title-pages (B, M<sub>2</sub>, D, White) are identical, except that Jonson's name is omitted on D. Compare D and B, for example, and notice the spacing of each, with a view to deciding which arrangement is the more properly balanced. It will be seen that B has the appearance of a normally arranged page, with no indication of crowding, as if the name had been a later insertion. In D, on the other hand, there is an apparent gap between the line above the device and the words 'children of the Black-friers,' and the page would seem better balanced, either if the words, 'As . . . Black-friers,' had been a little lower, or if the device and the line above it had been raised. The inference that the name was removed from D, and not inserted in B, is strengthened when it is noticed that the same form was used to print both. The spacing between letters, words, and lines is identical, the *r* in 'sundry' is inverted in both, and the same indications of wear are seen in individual types, especially in A and C of the initial line.

It seems improbable that a name of such weight as Jonson's possessed at this time would be removed through the initiative of the publisher. Jonson consistently avoided mentioning or claiming the play, and, if he gave the order that caused the removal of his name, this would conform to the attitude he seems to have assumed, that he had no further interest in the play, and did not wish his name associated with it.

Why did Jonson write a romantic comedy, and why did he leave this type for satiric comedy? It was a period

when romantic comedy was being written. Quite possibly Shakespeare's<sup>7</sup> success in this field had some influence. Greene,<sup>8</sup> Munday,<sup>9</sup> and Dekker,<sup>10</sup> had written or were writing plays of this type. Being a young writer, it would be natural for Jonson to be experimenting with what was meeting with popular favor. Aside from the tendency which his youth would have in determining the choice, his material would easily lend itself to such treatment. In the *Aulularia*, *Phædrus*, the prototype of *Rachel*, takes no part in the action. The possibilities here for greater dramatic effect were doubtless clear to Jonson. The choice, on the other hand, may have been influenced by Henslowe, who, with a view to meet the popular demand, requested a romantic comedy. To have produced a play of a kind in which he had no choice, would in a measure help to explain his silence regarding it.

The chief reason why he abandoned romantic comedy is probably that he was not interested in it. Evidence of this can be seen in the present play. It is granted that, in *Rachel*, Jonson has given us his only real and lovable feminine character.<sup>11</sup> But the farcical situations that concern *Juniper*, *Jaques*, and *Onion*, are worked out more carefully, and apparently with greater interest. As we know from his other works, it was in this field that his greatest strength lay. In this connection, Dryden writes<sup>12</sup>: 'You seldom find him making love in any of his scenes, or endeavouring to move the passions; his genius was too sullen and saturnine to do it gracefully, especially when he knew he came after those who had performed both to such an height. Humor was his proper sphere.' As an addi-

<sup>7</sup> *Two G. of V.*, *Com. of E.*, *L. L. L.*, *M. of V.*, *M. N. D.*

<sup>8</sup> *Friar Bacon*, *James IV.*

<sup>9</sup> *John a Kent*, *Downfall.*

<sup>10</sup> *Shoemaker's Holiday.*

<sup>11</sup> Castelain, p. 199; Schelling 1. 389.

<sup>12</sup> *Essay of Dramatic Poesy* (ed. Saintsbury 15. 347).

tional reason, it is possible that circumstances influenced his course. In the years that followed, we know that, during a part of the time, he was involved in the quarrel<sup>13</sup> with Marston, Dekker, and others, and romantic comedy was not suitable for his purpose, had he preferred it. When the quarrel is ended, he tells us he intends to turn to tragedy.<sup>14</sup> However, after the appearance of *Sejanus*, he returns to comedy—not the comedy of *The Case is Altered*, but that in which he had found his greatest strength, satiric comedy.

With no definite external evidence to support Jonson's authorship of *The Case is Altered*, it remains to seek this evidence from internal sources. That the value of this is often only apparent, rather than convincing, is fully understood. But an author with an individuality as marked as Jonson's must have left some proofs of his personality in his works, which would be easily recognized. In the following pages, an attempt will be made to present such proofs. Only the most prominent characteristics have been selected from his works, and these will then be applied to the present play in the form of tests. The tests have been limited to five—parallel passages, diction, characters, situations, and prosody. The works of contemporary dramatists<sup>15</sup> were constantly kept in mind, and material was often rejected when it was found to be common to these with Jonson. The examples supplied are not asserted to be exhaustive, but enough of them have been secured to show the value of the test. In some cases, references have been included which may seem of doubtful value, but it seemed wiser to include them than to risk a possible loss by omitting them.

The parallel passages will be found in their proper places in the notes. They have been placed first in the note,

<sup>13</sup> Cf. Small, *Stage-Quarrel*.

<sup>14</sup> *Poetaster* 2. 520.

<sup>15</sup> Especially Shakespeare, Chapman, Dekker, Marston, Middleton, Heywood, and Chettle.



except where quotations are made from the sources. Only one set of parallel passages will be noticed here, and that is in reference to 2. 7. 81-8. The passage from *Every Man Out* will be seen to have been quoted almost verbatim, a practice<sup>16</sup> that Jonson often follows in his other works.

Jonson's vocabulary is not so distinctive as may be supposed. Cunningham<sup>17</sup> speaks of his fondness for 'harrot', but the word is used only twice outside of the present play. Gifford<sup>18</sup> refers to his use of 'maker' for poet, in the Greek sense.<sup>19</sup> But this usage is fairly common among Elizabethan writers, and the extent to which it was adopted by Jonson is perhaps not sufficient to be regarded as characteristic. However, it has been thought best to include the word. Only the verb<sup>20</sup> appears here. The words 'circle'<sup>21</sup> and 'sphere'<sup>22</sup> are common; 'case'<sup>23</sup> (pair) and 'sort'<sup>24</sup>

<sup>16</sup> Cf. 2. 7. 83, note.

<sup>17</sup> *E. M. I.* 1. 179, 27; *E. M. O.* 2. 96.

<sup>18</sup> *E. M. O.* 2. 109.

<sup>19</sup> *Discov.* 9. 212.

<sup>20</sup> 1. 1. 99; *E. M. I.* 1. 100, Act 5, sc. 1 (first ed.); *E. M. O.* 2. 26, 109; *C. R.* 2. 210, 291; *Poet.* 2. 377, 408, 423, 435, 496, 510; *Volp.* 3. 165; *Epi.* 3. 331, 332, 365; *B. F.* 4. 339, 347; *S. N.* 5. 155, 157, 187, 204, 255, 270, 291; *N. I.* 5. 411; *M. L.* 6. 15; *Tub.* 6. 219; *Mq. of Chr.* 7. 260; *I. Jones* 8. 110; *Pembroke* 8. 143; *J. Donne* 8. 200; *Ep. 112* 8. 216; *Underw.* 8. 338, 356; *Discov.* 9. 217.

<sup>21</sup> 1. 5. 176; 4. 2. 19; 5. 1. 84; 5. 4. 64; 5. 5. 260; *E. M. I.* 1. 25; *E. M. O.* 2. 21, 82; *C. R.* 2. 294, 345; *Poet.* 2. 467; *Sej.* 3. 49; *Volp.* 3. 219; *Epi.* 3. 416; *Alch.* 4. 98, 101; *Catil.* 4. 193; *B. F.* 4. 458, 459(5); *D. A.* 5. 18, 24, 30, 125; *N. I.* 5. 314, 341, 373; *M. L.* 6. 9, 58, 99; *S. S.* 6. 284; *Mq. Blackness* 7. 10; *Mq. Hymen* 7. 54, 64; *Barriers* 7. 77, 78; *Hue and Cry* 7. 96; *Time Vindic.* 8. 19; *F. Isles* 8. 65; *Mq. Love's Tr.* 8. 89, 90; *Mq. Love's Welc.* 8. 119, 133; *Ep. 128* 8. 228; *Forest* 8. 261; *Underw.* 8. 326, 352, 372, 380; 9. 10, 54, 55, 60; *Misc.* 9. 324, 338.

<sup>22</sup> 4. 4. 5; 4. 8. 122(?); 5. 1. 57; *E. M. O.* 2. 60; *C. R.* 2. 215, 223, 340, 342; *Poet.* 2. 382, 389, 466; *Sej.* 3. 13; *Alch.* 4. 79; *D. A.* 5. 9; *S. N.* 5. 194; *S. S.* 6. 281; *K. J. E.* 6. 424, 431; *Mq. Blackness* 7. 16; *Mq. Beauty* 7. 37; *Mq. Hymen* 7. 57, 73; *Barriers* 7. 78; *Hue and Cry* 7. 96, 97; *P. H. B.* 7. 153; *Love Freed* 7. 193;

(company), to a smaller degree; and 'humour'<sup>25</sup> occurs more often in the earlier plays. Regarding the last, references will be given only to four plays. It is recognized that 'humour' was often used by other dramatists, Shakespeare especially. He used it twenty-six times in *Merry Wives*. But compare with this Jonson's total of seventy-seven found in *Every Man Out*. Sarrazin<sup>26</sup> has given a possible reason for the frequent use of 'humour' in *Merry Wives*. He believed that it, with other words, was intended as a sort of burlesque on Jonson's early mode of expression. Words that are purposely misused, both here and in other plays, are significant; such are: 'ingratitude,'<sup>27</sup> 'ingenuity,'<sup>28</sup> 'legibly,'<sup>29</sup> 'corroborate,'<sup>30</sup> 'hieroglyphic,'<sup>31</sup> 'intricate,'<sup>32</sup>

*Irish Mq.* 7. 229; *G. Age Restored* 7. 254; *P. R.* 7. 305; *P. A.* 8. 43; *F. Isles* 8. 63, 65; *L. T.* 8. 90; *L. W.* 8. 137; *Ep.* 94 8. 197; *Ep.* 130 8. 230; *Underw.* 9. 23, 38, 55; *Misc.* 9. 354.

<sup>25</sup> 2. 3. 1; *E. M. O.* 2. 8, 178; *Poet.* 2. 496, 498; *B. F.* 4. 392.

<sup>24</sup> 1. 5. 21; *E. M. I.* 1. 31, 95; *E. M. O.* 2. 17, 43, 67, 86, 100, 137, 186, 188; *C. R.* 2. 336; *Poet.* 2. 385, 430; *Tub* 6. 148.

<sup>23</sup> 1. 1. 34, 90; 1. 2. 14, 15; 1. 4. 84; 1. 5. 41, 86, 138, 157; 2. 2. 6; 2. 3. 22; 4. 8. 88; 5. 1. 67; 5. 2. 83; *E. M. I.* 1. 8, 11, 25, 41, 44, 52, 61, 62, 63, 77, 78(7), 83, 85, 87, 97, 104(3), 113, 121, 140; *E. M. O.* 2. 6, 15(5), 16(4), 17(2), 18, 26, 28, 29(2), 33(2), 35(2), 36, 44, 48, 50(5), 51(2), 53(3), 54, 60, 61, 72, 77, 87, 89, 90, 99, 101, 107, 110, 113, 116, 118, 122(3), 125, 134, 136, 142, 154(3), 155, 157, 158(2), 167, 168, 169, 171, 173, 177, 179, 183, 186, 191, 195, 196, 197, 198; *C. R.* 2. 231, 235(2), 238, 249, 270, 272, 280, 297, 304, 307, 309, 335, 357(3), 358, 359; *Poet.* 2. 374, 385, 407, 415, 419, 424, 425, 430, 435, 448(2), 463(2), 480, 493, 512, 519.

<sup>26</sup> *Jahrbuch* 40. 213-22 ('Nym und Ben Jonson').

<sup>27</sup> 4. 5. 56: *E. M. I.* 1. 91 ('monster of ingratitude' was 'ingratitude wretch' in the first edition).

<sup>28</sup> 2. 7. 5: *E. M. O.* 2. 95, 119-20, 121.

<sup>29</sup> 5. 3. 57: *E. M. I.* 1. 30.

<sup>30</sup> 2. 2. 42: *E. M. O.* 2. 143.

<sup>31</sup> 1. 2. 7-8: *C. R.* 2. 233; *Poet.* 2. 486.

<sup>32</sup> 4. 7. 169: *C. R.* 2. 252.

'aggravate,'<sup>33</sup> 'ambiguous,'<sup>34</sup> 'insinuate,'<sup>35</sup> 'epitaph.'<sup>36</sup> Words like 'authentic'<sup>37</sup> (-al, -ally), 'bastinado,'<sup>38</sup> 'decorum,'<sup>39</sup> and 'stinkard,'<sup>40</sup> are of less value; but their recurrence seems frequent enough to deserve notice. Abstract and other nouns<sup>41</sup> are often applied to characters. Two classes of 'strange' words are frequently used. One<sup>42</sup> is of a kind which is supposed to be unusual to the ears of the listener, for he usually repeats it as if he were struck by its strangeness. The other<sup>43</sup> is of a kind which the speaker misuses, and the one addressed, or someone else, gives the correct word.

The test was then made for Jonson's use of words of Greek or Latin origin, of three or more syllables.<sup>44</sup> Proper names, words in common use, such as 'presently' and

<sup>33</sup> 5. 3. 17-8: *C. R.* 2. 253.

<sup>34</sup> 5. 5. 211: *C. R.* 2. 283.

<sup>35</sup> 2. 7. 156: *C. R.* 2. 295.

<sup>36</sup> 2. 7. 9: *C. R.* 2. 298.

<sup>37</sup> 4. 4. 11: *E. M. O.* 2. 130; *C. R.* 2. 228, 317; *Poet.* 2. 468; *Epi.* 3. 383; *Alch.* 4. 73; *D. A.* 5. 57; *S. N.* 5. 175; *Mq. Hymen* 7. 53.

<sup>38</sup> 4. 7. 6: *E. M. I.* 1. 35(3), 112, 114, 116; *C. R.* 2. 257; *Poet.* 2. 497; *Ep.* 21 8. 155.

<sup>39</sup> 1. 1. 87: *C. R.* 2. 327(2), 350; *Poet.* 2. 477; *Epi.* 3. 390; *Alch.* 4. 179; *B. F.* 4. 354; *N. I.* 5. 329; *M. L.* 6. 8; *H. of Wales* 7. 319; *Convers.* 9. 366, 411.

<sup>40</sup> 2. 7. 61: *Poet.* 2. 378, 426, 428, 430, 431, 436, 446, 447, 456, 463, 482, 484, 486, 496; *Alch.* 4. 20, 98; *Ep.* 133 8. 236.

<sup>41</sup> 1. 5. 23, 26: *E. M. O.* 2. 52, 53(2), 141(2), 143(2), 148(2), 154(2), 155(4), 169, 171(2), 177, 181; *C. R.* 2. 241(2), 261, 262, 268, 270, 273, 274, 280(4), 281(4), 290(4), 291, 293, 294, 295, 299, 314, 322(2), 347; *Poet.* 2. 375; *Catil.* 4. 226.

<sup>42</sup> 1. 2. 7-8; 1. 5. 91; 2. 7. 79; 4. 7. 86-7: *E. M. I.* 1. 35; *E. M. O.* 2. 51; *C. R.* 2. 216, 227, 269; *Poet.* 2. 381; *D. A.* 5. 36; *S. N.* 5. 165(2), 263; *N. I.* 5. 337, 344, 375; *M. L.* 6. 32; *Tub* 6. 126, 154, 208.

<sup>43</sup> 2. 2. 52; 4. 7. 190: *E. M. I.* 1. 27, 65, 78, 82; *E. M. O.* 2. 119-20; *C. R.* 2. 270; *S. N.* 5. 182; *M. L.* 6. 20; *Tub* 6. 131, 163.

<sup>44</sup> Cf. Pierce, *Collaboration of Webster and Dekker* (*Yale Studies* 37).

'gentleman,' and high-sounding words, misused, and introduced merely for purposes of affectation, were disregarded. Compound words, and all other words of more than two syllables, whatever their prefix or suffix, provided their base was derived from a Greek or Latin original, were counted. The play best suited to be compared with *The Case is Altered* was obviously the first edition of *Every Man In*. Wherever the pages contained solid lines of prose or verse, an average count was made. Where the lines were broken, the words were counted. To get the percentage of polysyllabic words, their number in the play was divided by the total number of words. In *The Case is Altered*, the total number of words is approximately 18,160; polysyllables, 482; percentage of the latter, .0265. For *Every Man In*, the total is approximately 25,036; polysyllables, 623; percentage, .0248. To have a better basis on which to judge these results, one act from a play of three contemporary dramatists was analyzed. Because it was longer than the first, the second act of Shakespeare's *Two Gentlemen of Verona* was chosen. The results were: total number of words, 4,920; polysyllables, 109; percentage, .0221. The first act of Dekker's *Shoemaker's Holiday* gave: total number of words, 2,012; polysyllables, 46; percentage, .0228. The first act of Chapman's *All Fools* gave: total number of words, 4,554; polysyllables, 150; percentage, .0329. The search was not inclusive enough to determine the exact percentage characteristic of each author, and the results are therefore suggestive, rather than conclusive. They will at least tend to show that the author of *The Case is Altered* and the author of *Every Man In* were not influenced to any great extent by unusual words of classical origin, but used the same moderation in their selection as was said to be the case in Jonson's selection of words in general.

The characters in *The Case is Altered* that seem reminiscent of Jonson are, of course, Juniper, Onion, and Jaques, and, to a smaller degree, Count Ferneze and Maximilian.

In the present play, Juniper and Onion are usually associated, the latter acting as a sort of foil to the former. Turning to the other plays, the dialogue between Cob<sup>45</sup> and Mathew, and Cob and Cash, strongly resemble those of the above pair. We find the same fluency and extravagance of language, the same nimble repartee, and a like recourse to puns and proverbs. Notice especially the words 'harrot,'<sup>46</sup> 'smell,'<sup>47</sup> 'legiblest,'<sup>48</sup> 'humour,'<sup>49</sup> 'ten thousand thousand of my kin';<sup>50</sup> the reference to the 'brazen head,'<sup>51</sup> and to plays;<sup>52</sup> the misuse of, and the punning on, words;<sup>53</sup> and the meaningless quoting of proverbs.<sup>54</sup> There is a reminiscence of the two, again, in the characters of Clove<sup>55</sup> and Orange. Tucca's<sup>56</sup> character may not resemble Juniper's, but his extravagant language frequently does. Further evidence of this trait of Juniper's will be found in Shift,<sup>57</sup> Moria,<sup>58</sup> Amorphus,<sup>59</sup> Crispinus,<sup>60</sup> Luscus,<sup>61</sup> and Hilts.<sup>62</sup>

The suspicious nature exhibited by Jaques is characteristic of Kitley.<sup>63</sup> As in the case of the former, his house

<sup>45</sup> *E. M. I.* 1. 26-30; 1. 77-80.

<sup>46</sup> 4. 7. 189.

<sup>47</sup> 4. 7. 45.

<sup>48</sup> 5. 3. 57.

<sup>49</sup> 1. 2. 15.

<sup>50</sup> 4. 3. 15-6.

<sup>51</sup> 4. 3. 82-3.

<sup>52</sup> 1. 1. 88 ff.; 2. 7. 28 ff.

<sup>53</sup> *Esp.* 2. 2. 1-54; 2. 7. 1-158; 4. 5. 1-64; 4. 7. 1-198; 5. 3. 1-103.

<sup>54</sup> 1. 1. 21; 1. 3. 43; 4. 5. 28; 4. 7. 142-3, 160-8; 5. 3. 48.

<sup>55</sup> *E. M. O.* 2. 88-96.

<sup>56</sup> *Poet.* 2. 378, 382, 384-5, 428-9, 433, 446.

<sup>57</sup> *E. M. O.* 2. 102-3, 140, 143.

<sup>58</sup> *C. R.* 2. 252-4, 281-2, 295, 298.

<sup>59</sup> *C. R.* 2. 283.

<sup>60</sup> *Poet.* 2. 408.

<sup>61</sup> *Poet.* 2. 374-5.

<sup>62</sup> *Tub* 6. 145-6.

<sup>63</sup> 2. 1. 1-65; 3. 2. 1-52; 3. 3. 1-50; 4. 7. 62 ff.: *E. M. I.* 1. 40-6, 70-2, 76-7, 89-90, 103-5.

is the meeting-place of numerous gallants, who keep him in a state of continual fear of being tricked. Volpone has the same veneration for his money, and addresses his 'saint' in language which is strikingly similar to that of Jaques.<sup>64</sup> The sentiments uttered by Sir Moth<sup>65</sup> are of the same order, and his search for the supposed wealth buried in the garden is a reminiscence, though slight, of the hiding-place of Jaques' money.

Some of the intolerance and impatience of Count Ferneze is shown by Justice Clement.<sup>66</sup> His attitude toward Cob, seen in his irritation and language, is not unlike that of the Count toward Onion. Later in the play, another side of his character is revealed, his geniality. This too has its counterpart in Count Ferneze.<sup>67</sup> Another character, without the sense of humor of the Count, but with his traits of impatience and temper greatly magnified, is Morose.<sup>68</sup> Both, though beyond middle age, are bent on marriage,<sup>69</sup> and, in both cases, the venture is unsuccessful.<sup>70</sup> The absurdity of such a step on the part of the Count in competing with his steward, is turned to ridicule in the case of Morose.

In Maximilian<sup>71</sup> we have the vainglorious type, not so pronounced, to be sure, but sufficiently developed to be classified. On one occasion, in his argument with Count Ferneze, he shows himself to be somewhat of a bully, too. Men of this type, met with in Jonson's other plays, are Bobadill,<sup>72</sup> Puntarvolo,<sup>73</sup> Tucca,<sup>74</sup> and Ironsides.<sup>75</sup>

<sup>64</sup> 2. 1. 28-31; 3. 5. 16-26; 4. 7. 134-41: *Volp.* 3. 166-7.

<sup>65</sup> *M. L.* 6. 41-3, 97-103.

<sup>66</sup> 1. 5. 1-53; 4. 8. 1-95; 5. 5. 1-22: *E. M. I.* 1. 91-3.

<sup>67</sup> 2. 5. 1-24: *E. M. I.* 1. 138-45.

<sup>68</sup> *Epi.* 3. 352-61.

<sup>69</sup> 2. 6. 36-50; 3. 3. 1-50: *Epi.* 3. 371-6.

<sup>70</sup> 3. 4. 18-22, 51-4: *Epi.* 3. 476.

<sup>71</sup> 1. 3. 30-9; 4. 1. 1-47; 4. 8. 1-81.

<sup>72</sup> *E. M. I.* 1. 35-8, 64-5, 112-9.

<sup>73</sup> *E. M. O.* 2. 5 ('Characters'), 129-31, 179-83.

<sup>74</sup> *Poet.* 2. 384-6, 420-39.

<sup>75</sup> *M. L.* 6. 51-3, 65.

Besides the recurrence of certain types of characters in Jonson's plays, some light may be thrown on the subject of authorship by considering the method he follows in naming them. The custom of naming a character to reflect his personality was common, but the persistent practice of punning on the name seems to have been more common with Jonson. It is true that Shakespeare adopted this plan to some extent, especially in two plays.<sup>76</sup> As to his other plays,<sup>77</sup> only a few have indications of it. Of other leading contemporaries, who were writing about 1598, and who followed this device of naming characters, Middleton<sup>78</sup> may be mentioned; but he rarely puns on the names. In the case of Chapman,<sup>79</sup> Dekker,<sup>80</sup> Marston,<sup>81</sup> and Heywood, there is only an occasional play with a name of this kind, and the punning is correspondingly less. A few references have been given to show the nature of the puns, and, approximately, the extent to which the custom was followed. In the case of Jonson,<sup>82</sup> it would sometimes seem

<sup>76</sup> *2 Hen. IV* 2. 1. 27 (Fang, Snare); Pistol: 2. 4. 120, 146; 5. 3. 130 (and *Hen. V* 2. 1. 55); *2 Hen. IV* 3. 2. 99, 119, 140, 152, 179, 187 (Silence, Mouldy, Shadow, Wart, Feeble, Bullcalf); *M. N. D.* 1. 2. 10, 66 (Quince, Snug); 3. 1. 186 ff. (Cobweb, Peaseblossom, Mustardseed); 4. 1. 221 (Bottom).

<sup>77</sup> *Meas. for Meas.* 2. 1. 48, 59, 214, 228 (Elbow, Froth, Pompey); *L. L. L.* 3. 1. 71, 107 (Costard); 5. 1. 156, 162 (Dull).

<sup>78</sup> *Blurt, Master-Constable, Wks.* 1. 23 (Pilcher); *Michaelmas Term, Wks.* 1. 221, 225, 230, 239 (Lethe); 1. 222 (Falselight); 1. 259 (Easy); *Family of Love, Wks.* 3. 41, 42 (Purge, Gudgeon); *Chaste Maid, Wks.* 5. 27, 91 (Touchwood).

<sup>79</sup> *All Fools, Wks.* 1. 157 (Pock).

<sup>80</sup> *Roaring Girl* (with Middleton), *Wks.* 3. 143, 145, 149, 190 (Goshawk, Green-wit, Trap-door, Hanger).

<sup>81</sup> *Eastward Hoe* (with Jonson and Chapman), *Wks.* 3. 94, 95 (Quicksilver).

<sup>82</sup> 5. 3. 23 (Juniper); Onion: 1. 1. 97, 156; 1. 5. 55-6, 58-9; 2. 7. 104-5; 4. 3. 14-6; 4. 5. 36-7; 4. 7. 70-2, 134, 158; 5. 3. 22; 5. 5. 234; *E. M. I.* 1. 27, 79 (Cob); 93 (Bobadill); *E. M. O.* 2. 59, 105 (Fungoso, Whiffe); 89 (Orange, Clove); *C. R.* 2. 225, 248 (Amorphus); 234, 248 (Cos); 235, 247 (Prosaïtes); 238, 263 (Hedon); 242, 263 (Anaïdes); 250 (Argurion); 260 (Crites); 295 (Morus);

as if the name were chosen for the opportunities it gave for punning.

Dryden<sup>83</sup> has referred to Jonson's frequent practice of describing a character<sup>84</sup> before he appears. The same may be said of characters<sup>85</sup> who have appeared for a moment, and retired, or of those who have just entered.

Jonson's favorite situations, as they concern the present play, are chiefly those that characterize a prevailing humor.<sup>86</sup> Of the latter, the more prominent are travel, apparel, heraldry, tobacco, fencing, and courtship. A mere glance through his early plays will show how frequently and how thoroughly he treats these subjects. One of his characters is made to typify a particular 'humour,' and he contributes an important part to the theme that motivates the play.

*The Case is Altered* is not a study of humors on the same

*Poet.* 2. 483 (Lupus); *Volp.* 3. 176, 182 (Vulture, Corbaccio); *B. F.* 4. 361 (Quarlous); 362, 368 (Littlewit); 366-7 (Wasp); 371 (Cokes); 389 (Ursula); *S. N.* 5. 193, 212-3 (Wax); 199 (Madrigal); 199-201 (Pecunia); *N. I.* 5. 308, 309 (Heart); 316-7 (Ferret); 324 (Lovel); 333, 354 (Trundle); 334-5 (Fly); 336 (Tipto); 342 (Lætitia); 353-8 (Pierce, Jug, Jordan, Peck); 361 (Bat); 382 (Stuff); *M. L.* 6. 14 (Steel); 14, 50 (Palate); 16, 51 (Compass); 17, 44 (Silkworm); 18 (Loadstone); 19 (Polish); 26-7 (Bias); 32, 73 (Needle); *Tub* 6. 128 (Tub, Zin); 134-5 (Clay); 135 (Turfe); 136-7, 179 (Metaphor); 138 (Polecat).

<sup>83</sup> *Essay, Dramatic Poesy (Wks.* 15. 353, ed. Saintsbury).

<sup>84</sup> *I.* 3. 30-9 (Maximilian); *I.* 4. 7-17, 84-9 (Angelo, Count Ferneze); *E. M. I.* 1. 29-30 (Bobadill); 35 (Downright); 40-1 (Wellbred); 83 (Clement); *E. M. O.* 2. 53-4 (Puntarvolo); *C. R.* 2. 238-40 (Hedon); *Poet.* 2. 375 (Tucca); *Epi.* 3. 337 (Collegiate Ladies); 341-3 (Morose); 346-7 (Daw); 347-8 (La-Foole); *B. F.* 4. 364-5 (Busy); 367-8 (Cokes); *D. A.* 5. 36-7 (Meercraft); *S. N.* 5. 165 ('Emissaries'); 183-4 (Pecunia); *N. I.* 5. 319-20 (Lady Frampul); 334-5 (Fly); *M. L.* 6. 15 (Rut); 24 (Moth).

<sup>85</sup> *I.* 1. 34-8 (Onion); *E. M. O.* 2. 27-8, 37-8 (Macilente); 38-9 (Buffone); 51-2 (Fastidious); *C. R.* 2. 242-4 (Anaides); 247-9 (Amorphus, Asotus); 249-50 (Crites); 250-1 (Argurion); 252, 253 (Moria, Philautia); *M. L.* 6. 14-5 (Palate); 23-4 (Silkworm, Practice); 24-5 (Bias).

<sup>86</sup> Cf. *E. M. O.* 2. 16.



scale as are some of Jonson's plays. Here they may be regarded as only sketched. As to travel, Valentine<sup>87</sup> is the traveler, and though personally he is not made ridiculous, his appearance usually evokes a thrust at travel. Puntarvolo,<sup>88</sup> Amorphus,<sup>89</sup> and, to a smaller degree, Politick and Peregrine,<sup>90</sup> are the best examples of this type. After Juniper and Onion had found Jaques' gold, they decided to be 'sumptuously attired.' Fungoso and Fastidious Brisk represent extremes of this 'humour.'<sup>91</sup> Having decided on apparel, another requisite of a gentleman was a coat-of-arms. The aspirations of Sogliardo<sup>92</sup> in this connection will be remembered. Other instances are to be found in the characters of Cob,<sup>93</sup> Crispinus,<sup>94</sup> La-Foole,<sup>95</sup> Piedmantle,<sup>96</sup> and Pecunia. There is just a passing reference to tobacco in our play, and this is not by a smoker, but by one of the female characters. Sogliardo,<sup>97</sup> Shift, and Fastidious Brisk are notable examples of this reputed accomplishment of a gentleman. References to others,<sup>98</sup> however, are frequent. Fencing is another accomplishment which was extensively ridiculed by Jonson, and Bobadill<sup>99</sup> is the central figure.

<sup>87</sup> I. 2. 22-34; 2. 7. 34-5, 54-8; 5. 3. 44-6, 86-7.

<sup>88</sup> *E. M. O.* 2. 5 ('Characters'), 58, 70-1, 105, 129-31.

<sup>89</sup> *C. R.* 2. 226-7, 230-2, 248, 273, 291-2, 319.

<sup>90</sup> *Volp.* 3. 196-202, 259-66.

<sup>91</sup> 4. 7. 181-6; 5. 3. 1-103; 5. 5. 205-43: *E. M. O.* 2. 6. 7 ('Characters'), 63-9, 79-83, 85, 99, 116-7, 123, 148, 152, 156, 168, 190-1; cf. *E. M. O.* 2. 30; *S. N.* 5. 162-8; *M. L.* 6. 54.

<sup>92</sup> 4. 7. 187-94: *E. M. O.* 2. 7 ('Characters'), 35-6, 91, 96-8; cf. Nason, *Heraldry*.

<sup>93</sup> *E. M. I.* 1. 26.

<sup>94</sup> *Poet.* 2. 394-5.

<sup>95</sup> *Epi.* 3. 350-1.

<sup>96</sup> *S. N.* 5. 192-3; 263-4.

<sup>97</sup> 2. 3. 13: *E. M. O.* 2. 6, 7 ('Characters'), 89, 93-4, 105-7, 116-22, 132-3, 153, 161-2, 181.

<sup>98</sup> *E. M. I.* 1. 30, 83-8, 92-4; *C. R.* 2. 209, 243; *Epi.* 3. 409; *Alch.* 4. 35-7, 100-1; *B. F.* 4. 387, 404-7; *D. A.* 5. 143.

<sup>99</sup> 2. 7. 1-29, 89-158: *E. M. I.* 1. 35-8, 64-8, 112-8, 126; cf. *E. M. O.* 2. 102-4, 145-7; *C. R.* 2. 313-35; *Epi.* 3. 434-6; *Alch.* 4. 101; *D. A.* 5. 78, 124; *N. I.* 5. 338-40; *M. L.* 6. 62-9.

The allusions to fencing terminology are a characteristic feature. Of Jonson's favorite situations, those that deal with courtship remain to be considered. The fantastic mode of courtship indulged in by Pacue and Finio<sup>100</sup> was ridiculed more extensively in *Cynthia's Revels*. Puntarvolo's<sup>101</sup> curious addresses to Lady Puntarvolo are another example. The contest which Lovel<sup>102</sup> waged to win the favor of Lady Frampul is of a more serious order, but it is worthy of note. Then there are some examples of a minor nature suggested by the exchange in courtesies between Francisco<sup>103</sup> and Angelo and the two sisters.

In the test of prosody, the attention was first turned toward determining Jonson's use of feminine endings. Four plays, besides the present one, were studied: *E. M. I.* (first and revised editions), *E. M. O.*, *C. R.*, and *Poet.* To secure the percentage of feminine endings, the number of lines showing these were divided by the total number of metrical lines. The results were as follows: *The Case is Altered*, 1,259 metrical lines, 248 with feminine endings, percentage, .197; *E. M. I.* (first ed.), 568 metrical lines, 108 feminine endings, percentage, .190; *E. M. I.* (revised ed.), 679 metrical lines, 179 feminine endings, percentage, .263; *E. M. O.*, 694 metrical lines, 167 feminine endings, percentage, .240; *C. R.*, 756 metrical lines, 67 feminine endings, percentage, .088; *Poet.*, 889 metrical lines, 149 feminine endings, percentage, .167. The average percentage for all the plays, exclusive of the present play, is .187. The low percentage of *C. R.* at first seemed surprising; but, on comparing scenes of a high percentage of feminine endings with those of a low percentage, it was found that the latter were invariably more lofty in theme.

<sup>100</sup> 4. 3. 1-83; *C. R.* 2. 302, 312-35.

<sup>101</sup> *E. M. O.* 2. 54-61.

<sup>102</sup> *N. I.* 5. 346-52, 363-72, 385-95.

<sup>103</sup> 2. 4. 1-69; *E. M. O.* 2. 118-22, 163-8; *C. R.* 2. 282-93; *S. N.* 5. 251-9.

An analysis was then made of one play each of three contemporaries, to form a basis on which to judge the above results. Shakespeare's *Two Gentlemen of Verona*, with 458 metrical lines, 76 feminine endings, has a percentage of .165; Dekker's *Shoemaker's Holiday*, 979 metrical lines, 64 feminine endings, percentage, .0653; Acts 1 and 2 of Chapman's *All Fools*, 961 metrical lines, 283 feminine endings, percentage, .294. The results here, as they concern Jonson, are similar to those gained in the polysyllabic test. While there is a tendency to use feminine endings, it does not reach the number found in Chapman, nor the low percentage noticed in Dekker.

The play contains many metrical peculiarities that are found elsewhere in his works. As Wilke has made a detailed study of the prosody of Jonson, his work will be referred to for examples from these. Some of the peculiarities are: the accent on the first syllable of some disyllables,<sup>104</sup> and on the second of others,<sup>105</sup> where the reverse is the rule; the accent on the last syllable of compound<sup>106</sup> words; the accent on the articles,<sup>107</sup> pronouns,<sup>108</sup> and on 'to'<sup>109</sup> of an infinitive; the use of a monosyllabic<sup>110</sup> foot at

<sup>104</sup> Austere 2. 3. 27; discharge 2. 6. 19; betwixt 3. 2. 39; 5. 5. 23; enjoy 3. 3. 33; unjust, unkind 5. 5. 31, 33 (Wilke, pp. 39-44).

<sup>105</sup> Arguing 1. 4. 46; gaping 1. 5. 23; using 2. 4. 30; having 3. 2. 10; envies 3. 5. 9; conjured 5. 1. 74; justice 5. 5. 45 (W., pp. 34-6).

<sup>106</sup> Godfather 5. 5. 128; threadbare 2. 1. 9; fourteen 2. 5. 8; horsedung 3. 5. 13 (W., pp. 29, 32).

<sup>107</sup> 1. 4. 31, 48, 75; 1. 5. 169; 2. 1. 2, 7, 60, 64; 2. 5. 19; 2. 6. 19, 31, 32; 3. 3. 38; 3. 4. 13, 22, 46; 4. 1. 33; 4. 8. 78; 5. 1. 10; 5. 2. 1; 5. 4. 18, 65; 5. 5. 113 (W., pp. 19-20).

<sup>108</sup> 1. 4. 20, 53; 1. 5. 169, 193; 3. 4. 34, 35; 3. 5. 16, 26; 4. 7. 107; 5. 4. 48; 5. 5. 24, 25 (W., p. 21).

<sup>109</sup> 1. 4. 88; 1. 5. 152, 214; 2. 3. 29; 3. 2. 19; 3. 3. 13; 3. 5. 4; 4. 2. 66 (W., p. 20).

<sup>110</sup> No 1. 5. 3; I(ay) 1. 5. 110; 'Sblood 5. 4. 9; Then 5. 5. 133 (W., p. 50).

the beginning of a line; a polysyllabic<sup>111</sup> foot at the end of a line; a pause<sup>112</sup> before an interjection; and two trochees<sup>113</sup> in a line.

In order to have a visible demonstration of the various elements of the five tests used in the above discussion, the text of *The Case is Altered* was marked wherever there was a resemblance to the known works of Jonson. All the scenes show some degree of marking. In many, the marks are quite numerous, representing more than one test, and having several examples of the same test. This is especially true of the parallel passages in the first, second, and fourth acts. The third act, and the fifth, excepting scene 2, do not have so many of these, but in other respects the average is about the same. There are more parallel passages noticeable in the prose than in the verse, but the difference is small enough to be negligible. As regards diction, the prose has nearly twice the number of markings found in the verse, a circumstance which is not surprising, when the character of the words is considered. The markings are not confined to any particular plot, a fact which would tend to disprove the presence of a collaborator. The parts that deal with the Ferneze-interests are as prominent in this respect as those dealing with Jaques, and both are almost as extensively marked as the passages that concern Juniper and Onion.

The evidence which has been submitted, while not proving conclusively that Jonson wrote *The Case is Altered*, yet seems to favor this conclusion. Words and phrases that constantly reappear under conditions that are similar must have some weight, however small; for it will be admitted that writers either from choice or by accident are prone to

<sup>111</sup> Presently 1. 4. 61: armory, melancholy 1. 5. 1, 160; memory, ceremony 2. 4. 44, 50; courtesies 3. 5. 26 (W., pp. 47-8).

<sup>112</sup> Boy, God, hark 1. 4. 20, 50, 77; love 1. 5. 215; faith 2. 3. 13 (W., pp. 50-1).

<sup>113</sup> Any, flowing 1. 5. 63; Rachel open 1. 5. 255 (W., p. 46).

repeat themselves. The same may be said of characters and situations. In the case of Jonson, these have special significance, since his type of satiric comedy was peculiar. The characters that have been mentioned, but especially Jaques, Juniper, and Onion, would fit very well into a play such as *Every Man In* or *Every Man Out*. The two<sup>114</sup> scenes which refer to the character of the drama and of the audiences of his day are quite in line with the criticisms we find in his inductions and prologues. That one or both may have been later insertions does not detract from their value as evidence. On the contrary, their value is increased. An arraignment of this kind, inserted at a later date, would have more reason for its existence, and would suggest the opposition that Jonson encountered from his critics, a situation which was not so acute when he wrote this play. Finally, and by no means the least valuable as evidence, was his familiarity with the classical writers,<sup>115</sup> and his recourse to them, especially to Plautus, for material for his dramas.

### C. DATE

*The Case is Altered* has two entries in the Stationers' Register. The first is on January 26, 1608/9:

Henry Walleys	Entred for their Copye vnder the handes of master SEGAR deputy to Sir GEORGE
Richard Bonion	BUCKE and of the wardens a booke called, <i>The case is altered</i> .

The second entry is dated July 20, 1609:

Henry Walley	Entred for their copie by direction of
Richard Bonyon	master Waterson warden. a booke called
Bartholomew	<i>the case altered</i> whiche was Entred for
Sutton	H(enry) Walley and Richard Bonyon the
	26 of January (1609) last.

<sup>114</sup> I. I. 86-112; 2. 7. 28-88.

<sup>115</sup> Cf. Schelling I. 538; Symonds, *Ben Jonson*, pp. 51-3.

From the evidence we possess at present, it cannot be definitely determined when the play was written or first acted. All attempts to establish a date begin with two references. In our play (1. 1. 107-8), Onion tells Antonio Balladino that he is in print as the 'best plotter.' In the *Palladis Tamia*,<sup>1</sup> published in 1598 by Francis Meres, and entered on the Stationers' Register on September 7 of that year, there is a reference to 'Anthony Munday, our best plotter.' It is generally agreed that Jonson alludes to the passage mentioned by Meres. The second reference is found in Nashe's<sup>2</sup> *Lenten Stuffe*, entered on the Stationers' Register on January 11, 1598/9, and published in 1599. The reference is clearly to Juniper of our play, and reads: 'Is it not right of the merry coblers cutte in that witty Play of *the Case is altered?*'

Jonson's reference to a work registered in September, 1598, and Nashe's allusion to Jonson's play in the January following, would seem to fix the date between these two. But the problem is not so simple as this. Baskervill<sup>3</sup> has well stated the difficulties which arise from such a contention: '*Lenten Stuffe* was in all probability completed when it was entered on the Stationers' Register, and it hardly seems possible that in the four mouths from September 7 to January 11 Meres's work was published, Jonson's play written and probably acted, and Nashe's work prepared, with time for Jonson to make a reference to Meres and Nashe to Jonson. The hypothesis that the passage satirizing Munday was added after the first production of *The Case is Altered* seems most reasonable.' Furthermore, the manner in which Nashe refers to the play would seem to indicate that it was well known, and not a recent work.

<sup>1</sup> Smith, *Eliz. Crit. Essays* 2. 320; Ingleby, *Shak. Allusion-Books*, p. 161.

<sup>2</sup> *Works* 3. 220.

<sup>3</sup> *English Elements*, p. 91.

Opinions vary as to when it first appeared. Gifford<sup>4</sup> thinks it possible that the plot of a play that Jonson showed to Henslowe, and for which he received an advance of twenty shillings on December 3, 1597, might refer to *The Case is Altered*. Both Baskervill<sup>5</sup> and Small<sup>6</sup> are inclined to believe that the original version was on the stage by the end of 1597, or early in 1598. Fleay<sup>7</sup> says it was performed at the Blackfriars in November, 1598, but does not say whether he regarded this as its first performance. Because of its reference to the *Palladis Tamia* of Meres, Collier<sup>8</sup> and Ward<sup>9</sup> assign the play to a time subsequent to this. Wheatley's<sup>10</sup> reasons are apparently the same, for he places it in 1599. Referring to its early authorship, Lounsbury<sup>11</sup> says it was written by 1599, when it was referred to by Nashe. In view of its reference to Meres, and because of the allusion to it by Nashe, Castelain<sup>12</sup> is inclined to fix the date of the first performance about December, 1598. He admits, however, that it might have been performed earlier that year. This brings us to the discussion of the other view—that the original play was written before Meres' publication, and that the part which refers to the latter, and which was clearly intended to satirize Anthony Munday, was inserted at a later date. This view has much in its favor, and has been advocated by such scholars as Aronstein,<sup>13</sup> Koepfel,<sup>14</sup> Castelain,<sup>15</sup> Fleay,<sup>16</sup> Baskervill,<sup>17</sup> and

<sup>4</sup> *Wks.* I. xliii-iv; cf. *Diary* I. 37, 43 (ed. Greg).

<sup>5</sup> *English Elements*, p. 91.

<sup>6</sup> *Stage-Quarrel*, p. 17.

<sup>7</sup> *Stage*, p. 153.

<sup>8</sup> *Annals* I. 342.

<sup>9</sup> *History* 2. 344, 350.

<sup>10</sup> *Every Man In*, 1877, p. xii.

<sup>11</sup> *Shakespeare*, p. 26.

<sup>12</sup> *Ben Jonson*, p. 193.

<sup>13</sup> *Ben Jonson*, p. 21.

<sup>14</sup> *Quellen-Studien* II. 1, 109, 123.

<sup>15</sup> *Ben Jonson*, note, pp. 193-4.

<sup>16</sup> *Drama* I. 357; *Stage*, p. 153.

<sup>17</sup> *Eng. Elements*, pp. 90-1.

Courthope.<sup>18</sup> By assigning the play to an early date, probably antedating *Every Man In*, Gifford,<sup>19</sup> Swinburne,<sup>20</sup> Schelling,<sup>21</sup> Symonds,<sup>22</sup> and Small<sup>23</sup> may be said to hold the same opinion.

In support of a later insertion, the most reasonable argument is that, after his first entry, Balladino disappears from the play. The force of the argument is strengthened by the fact that the incident is found in the opening scene, a place customarily utilized to explain to the audience the previous history of the action, and briefly to mention such facts about the characters or about the existing state of affairs as will make clear what is to follow. In the original draft of the play, it is not likely that Jonson would have introduced, at such a point, an incident that had no future bearing on its development. With a play, however, which had not satisfied him—and this seems to be the case with the present one—he might have had no such scruples. As evidence of such an alteration, the text itself has an apparent discrepancy, noticed also by Aronstein.<sup>24</sup> In the opening scene (1. 1. 37-8), a request is made of Balladino for a 'posy' for Onion, to be given to Rachel. Later in the play (4. 3. 7, 11-2; 4. 5. 32-47), Onion complains of Valentine for not composing the promised ditty.

Many circumstances that point to an early authorship of our play, and which would, therefore, tend to strengthen the view that it existed in some form before its reference to Meres was inserted, also bear upon the interesting question of its priority to *Every Man In*. When contrasted with the latter, the most noticeable feature about *The Case*

<sup>18</sup> *Hist. Eng. Prosody* 4. 269-70.

<sup>19</sup> *Wks.* 6. 300; cf. *Wks.* 1. xlv (note 6).

<sup>20</sup> *Ben Jonson*, pp. 9, 12.

<sup>21</sup> *Eliz. Drama* 1. 477-8.

<sup>22</sup> *Ben Jonson*, p. 16.

<sup>23</sup> *Stage-Quarrel*, p. 17.

<sup>24</sup> *Ben Jonson*, p. 17.



is *Altered* is its immaturity. This is evident from almost every angle from which the play may be regarded. First, consider the selection and treatment of the sources. Jonson was not accustomed to be so dependent upon others for his plots<sup>25</sup> as he is in this case. As early as *Every Man In*, his independence in this respect is noticeable. The slight changes in the major episodes borrowed from Plautus, and the presence of numerous sub-plots to offset the undeveloped portions of these, would seem to indicate the work of a novice. Characters such as Camillo, the two sisters, and even Rachel, are merely sketched, and there are possibilities for effective dramatic treatment in situations in which they are concerned, which receive little, if any, notice. The same immaturity is apparent in the use of the so called dramatic unities. His insistence on these,<sup>26</sup> at a period when their observance was lightly regarded, and the influence this exerted on the later drama,<sup>27</sup> is well known. The selection of the *Captivi*-episode from Plautus made a strict adherence to the unity of time impossible, and the union of this with the plot of the *Aulularia*, though it makes the infringement on the unity of time less noticeable, yet disturbs the unity of action. That Jonson selected material which inherently possessed elements that would violate the unities, tends to show that at that time he had not definitely formulated those rules regarding them which he advocated later.<sup>28</sup> Another feature of the play which reveals the immaturity of the author, and which indicates an apparent testing of his powers, is noticeable in its type. There is a clear wavering between two types—on the one hand, romantic comedy, which was dictated by the taste of the day, and, on the other, 'humour'-comedy, dictated by

<sup>25</sup> Cf. Schelling 1. 536-42; Symonds, *Ben Jonson*, p. 52.

<sup>26</sup> Cf. Lounsbury, pp. 25 ff.

<sup>27</sup> *Ib.*, pp. 37 ff.; Buland, pp. 44-5, 49.

<sup>28</sup> *Discoveries* 9. 225-6; Ind. *Every Man Out* 2. 21-3; cf. *Magnetic Lady* 6. 23-9.

the author's personal inclination. In the latter respect, the attempt is evidently experimental, and falls far short of the confidence and mastery exhibited in *Every Man In*. Regarding the points which have been mentioned—the manner of securing a plot, the treatment of characters and situations, the observance of the dramatic unities, and the lack of confidence exhibited in wavering between two types, it will be granted that *The Case is Altered* is decidedly not an improvement over *Every Man In*.<sup>29</sup> Where the former shows tendencies of immaturity, the latter indicates an author who has approached nearer to the fullness of his powers.

At present, it seems to be generally agreed among scholars that *Every Man In* was first produced in 1598,<sup>30</sup> as Jonson stated in the last leaf of the folio of 1616. In view of this, if it is contended that *The Case is Altered* was written after the *Palladis Tamia* of Meres (registered September 7, 1598), Jonson would have been working on two plays at the same time. This in itself would not be impossible, but, when the difference in workmanship is considered, it seems improbable. Judged by this fact alone, it is unlikely that *The Case is Altered* was written after *Every Man In*. Jonson was not uncertain of his field or his powers when he was writing the latter, and to assert that it preceded our play would seem like an admission that he had retrograded. From such evidence as we possess, circumstantial or internal, it seems reasonable to infer that *The Case is Altered* preceded *Every Man In*, and that the original version appeared about the latter part of 1597.

<sup>29</sup> Cf. Castelain, p. 194, and note.

<sup>30</sup> Aronstein, *Ben Jonson*, p. 27; Koeppl, *Wirkung*, p. 109.

## D. THE SATIRE

## I. ANTHONY MUNDAY

Irrespective of the question of a later interpolation, the part dealing with Antonio Balladino is clearly intended to allude to Anthony Munday. Jonson seems to have been careful that there should be no mistake about the identification. The name of Balladino is doubly suggestive, referring to Munday's activity as a writer of ballads, and to his *Palladino of England*, translated from the French. Balladino was 'pageant-poet' to the City of Milan, and Munday held the same office in the City of London. Add to these, Munday's characterization by Meres as the 'best plotter,' and Jonson's use of the same phrase in reference to Balladino, and the latter's identity seems reasonably certain.

The motive usually given for Jonson's ridicule of Munday lies in the apparent distinction conferred on the latter by Meres as 'our best plotter.' Two references will be sufficient to show the character of the argument. Speaking of the title given to Munday, Collier<sup>1</sup> says: 'This preference seems to have excited the ire, if not the envy of Ben Jonson.' Hazlitt,<sup>2</sup> in the same connection, says that this was 'a distinction that excited the spleen of Ben Jonson in his "Case is Altered," more particularly, as he was omitted.' Another reason for the satire is proposed by Koepfel.<sup>3</sup> He suggests that Jonson's resentment against Munday may possibly have been due to a passage in his *Downfall of Robert Earl of Huntington*,<sup>4</sup> in which there

<sup>1</sup> *John a Kent*, p. xlix, Shak. Soc., London, 1851.

<sup>2</sup> *Downfall*, Introd. 8. 99-100, Dodsley, 1874.

<sup>3</sup> *Wirkung* 20. 123-7.

<sup>4</sup> 8. 135-6, Dodsley, 1874:

'*Ral.* Ye protract, Master Friar. I obsecrate ye with all courtesy, omitting compliment, you would vouch or deign to proceed.

appears a faint imitation of Juniper's use of high-sounding words (I. 2. 6 ff.).

The provocation for ridiculing Munday must have been strong. If it is a fact that the satire is a later addition, Jonson was put to some labor in recasting the play. On the other hand, if the present version is the original, it will be admitted that, as Balladino appears only in the opening scene, Jonson went out of his way to attack him. In either case, it may be inferred that there were doubtless stronger reasons for Jonson's displeasure than either Munday's faint imitation of his work or the title given to the latter by Meres, which in itself was probably not indicative of any special preëminence. Regarding this, the Reverend Ronald Bayne<sup>5</sup> says that Munday was spoken of as "our best plotter," perhaps because of his seniority and experience as a hewer and trimmer of plays rather than with any reference to his faculty for conducting a plot in the modern sense of the term.' Munday may have offended Jonson by some personal slight, or by some derogatory reference to one of Jonson's early works, evidence of which either has been lost or has not yet been detected. That Jonson had written plays before this time may be inferred from the fact that Meres<sup>6</sup> includes him among the prominent writers of tragedy. Another factor which may have influenced the satire was the difference in ideals and work of the two men. Munday's activities, especially with romances<sup>7</sup> and

*Friar.* Deign, vouch, protract, compliment, obsecrate?  
Why, goodman Tricks, who taught you thus to prate?  
Your name, your name? Were you never christen'd?

*Ral.* My nomination Radulph is, or Ralph:  
Vulgars corruptly use to call me Rafe.

*Friar.* O foul corruption of base palliardize,  
When idiots, witless, travail to be wise.  
Age barbarous, times impious, men vicious!

<sup>5</sup> *Cambridge Hist. Eng. Lit.* 5. 348.

<sup>6</sup> *Palladis Tamia*, p. 161 (Ingleby, *Shak. Allusion-Books*).

<sup>7</sup> *Cyn. Rev.* 2. 269; *Alch.* 4. 146; *New Inn* 5. 325; *Underwoods* 8. 400.

ballads,<sup>8</sup> included a species of composition for which Jonson had small regard, and which he frequently ridiculed. His work was mediocre, characterized by a lack of originality, and produced chiefly to meet the popular taste. Jonson, as we know, departed from the prevailing type of drama, and strove to create a taste for his own particular kind of work.<sup>9</sup> He endeavored also to eliminate from the drama the buffoonery and extravagance which often characterized it, and, at the same time, by a more dignified appeal, to set before his audience right standards of conduct. To a large extent, Munday's works contained those elements which Jonson opposed, and in this fact we may find, not perhaps the leading cause for the satire, but at least a contributing motive.

The satire is humorously treated, giving no sign of any special bitterness, but its thoroughness must have been none the less effective. Munday's character, standing, and work are held up to ridicule. According to Juniper, Baladino is exactly of the same 'humour' as Onion, and then he proceeds to call the latter a rascal and a dunce. Onion's reference to scholars, made to include his visitor, may be suggestive of pretensions of this nature made by Munday. In spite of the allusion to his ability as a pageant-poet, he seems to have been quite successful in this field. References to Munday's works and their character are more numerous. In 1593 he had published his *Paradoxes*. That Onion's love-ditty is called a 'paradox' is therefore significant. No doubt many of his pageants were made up of 'stale stuff,' and the same may be said of portions of his plays that have come down to us. The 'old decorum' no doubt alludes to pretensions on the part of Munday that he followed Greek and Latin writers. In regard to the unity of time, this is perhaps true, especially with regard to two plays that were anterior to 1598—*Two Italian Gen-*

<sup>8</sup> Cf. note on I. I. I.

<sup>9</sup> Aronstein, *Theorie des Lustspiels*, pp. 482-3; Symonds, *Ben Jonson*, p. 31.

tlemen, licensed 1584, and *John a Kent and John a Cumber*, dated 1595. There were no 'kings and princes' in Jonson's plays. The popular romances had already contributed their share to the English drama, but Munday still busied himself with them, not so much in connection with his plays, perhaps, as in translating and keeping them before the public. It will be remembered, too, that Jonson disliked the species of buffoonery and low form of wit practised by the 'fool.'<sup>10</sup> Balladino's statement that he would not raise his 'vein,' even for 'twenty pounds a play,' is regarded to be an apt stroke,<sup>11</sup> considering Munday's grade of work, and the fact that such a price at this date was beyond that received by any dramatist. His dependence on the plot to insure the success of the play was, as is well known, quite at variance with Jonson's views.<sup>12</sup>

It is believed by some<sup>13</sup> that Balladino's reference to plays which are composed of 'nothing but humours' is clearly an allusion to *Every Man In*. This is probably true, for all that is said in this connection seems to justify such a belief. But it is also clear that, in the speech which follows this, Onion is entirely in sympathy with Balladino's criticism of this type of play, only he asserts that the objectionable feature about them is—the kings and princes. In this connection, Onion obviously could not have reference to comedies of 'humour' such as *Every Man In* or Chapman's *Humorous Day's Mirth*. Onion is not noted for being always intelligible, and the discrepancy may therefore be intentional. It is more probable that this is one of the places that was not made to harmonize with the context when the satire on Munday was interpolated.

Though the satire was, no doubt, directed chiefly against Munday, there is an evident thrust at those who favor his

<sup>10</sup> Cf. *Staple of News* 5. 185-6, 216; *Epigram* 115 (8. 218-9).

<sup>11</sup> *Cambridge Hist. Eng. Lit.* 5. 358; cf. I. I. 100-1, note.

<sup>12</sup> Aronstein, *Theorie*, pp. 478-9; cf. *Cyn. Rev.*, Prol. 2. 215 (end).

<sup>13</sup> Aronstein, *Ben Jonson*, p. 17; Small, *Stage-Quarrel*, p. 17; Koepfel, *Wirkung*, p. 109.

productions, especially the 'common sort,' and those who, as Balladino says, would have him 'make such plays.' From the beginning to the end of his career, Jonson seems to have had no respect for the common people.<sup>14</sup> In the Induction to *Every Man Out* (2. 21), Asper is made to say: 'If we fail, We must impute it to this only chance, Art hath an enemy call'd ignorance.' The Prologue to *The Alchemist* (4. 10) begins: 'Fortune, that favours fools these two short hours.' In *The Magnetic Lady* (Ind. 6. 6), his opinion remains unchanged, for he calls them 'the fœces, or grounds of your people, that sit in the oblique caves and wedges of your house, your sinful six-penny mechanics.'

The question of when the satire on Anthony Munday was inserted in the play has recently been discussed by Mr. C. H. Crawford.<sup>15</sup> In Bodenheim's *Belvedere*, compiled by A. M., who is thought to be Anthony Munday, he points out four passages which are quoted from *The Case is Altered*. His contention is that Munday would not have permitted selections from a play that had ridiculed him to appear in the *Belvedere*. As the latter was published in 1600, Mr. Crawford's inference is that the satire on Munday was inserted after this date.

## II. CONDUCT OF THE AUDIENCE

Jonson's reasons for criticizing the conduct of an audience, at the early date at which *The Case is Altered* was probably written, offer some interesting speculations. Was he speaking from observation, or experience? As a member of Henslowe's company, he had many opportunities of observing their critical and unsympathetic attitude, and the present satire may possibly be the result of these. It is more likely, however, that a more personal reason urged this step, and that some play of his had received rough

<sup>14</sup> Aronstein, *Theorie*, pp. 470-1; *Ben Jonson*, pp. 17-8; Symonds, *Ben Jonson*, p. 16.

<sup>15</sup> *Notes and Queries* 10. 11. 41-2.

treatment at the hands of an audience. Unfortunately very little is known of Jonson's relations with the stage before the appearance of *Every Man In*, except that he was employed for a time by Henslowe.<sup>16</sup> Whatever may have been the nature of his work with the latter, whether he was recasting old plays, or trying his hand at new ones, we may assume that some of them were performed. Were they all well received? It will be recalled, too, that Meres<sup>17</sup> (1598) enrolls Jonson among those who were noted as writers of tragedy, a statement which obviously was based on plays that had appeared on the stage. The hostile reception of one of these would have been sufficient to provoke a criticism against the audience.

There is another possibility, and that is that the satire was inserted at the same time as that on Anthony Munday.<sup>18</sup> There are certain features of the scene which would favor such a view. When the scene opens, there is a discussion on fencing, and Valentine is called upon to relate his experiences with this art in 'Utopia.' He begins, but, at the first mention of theatres, the character of the discourse is abruptly changed, and, excepting the duel, there is no return to the original subject of fencing. The criticism of an audience is out of harmony with the scene in which it occurs, and has no bearing on the development of the play as a whole. Its only connection with the latter is through the personages who take part. The striking feature of the criticism is its resemblance in tone and language to that which appears in the Inductions to *Every Man Out* and *Cynthia's Revels*. The treatment is more extensive in these, but the satire is intended to serve the same purpose—to condemn the incompetence and insincerity of the critics, as well as their disorderly behavior. About the year 1600,

<sup>16</sup> Ward 2. 302-3; Symonds, *Ben Jonson*, p. 15; *Diary* I. 24, 37, 43, 49, 51 (ed. Greg).

<sup>17</sup> *Palladis Tamia*, p. 161 (Ingleby, *Shak. Allusion-Books*).

<sup>18</sup> Cf. Aronstein, *Ben Jonson*, p. 17.



there would be greater reasons for criticizing an audience than we know to have existed at the time when *The Case is Altered* was written. The Inductions to the two plays just mentioned are proof of this. In respect to its character, language, and motive, the satire in the three plays seems to belong to the same period. Aside from other considerations, these facts would tend to give the impression that the satire on the audience was not in the original version of our play.

In a series of articles,<sup>19</sup> written a few years ago (1903), Mr. H. C. Hart showed that most of the words misused by Juniper are to be found in the works of Gabriel Harvey. He concludes from this that, in the character of Juniper, Jonson intended to satirize Harvey. The articles are suggestive in that the words are used by Harvey, but, as Mr. Hart points out, many of them are found also in Shakespeare, Sidney, Lyly, Nashe, Greene, Marston, and others. It is more probable, then, that if Jonson intended this feature of the play to be a satire, he directed it more against the prevailing use of Latinized words than against any particular author.<sup>20</sup> This seems to be more likely, because there is nothing personal or caustic in Jonson's treatment; and, furthermore, he had no quarrel with Harvey. Where Jonson intends a satire to be personal, he is usually specific in his means of identification.<sup>21</sup> Such, it will be recalled, is the case in the satire on Munday in the present play, and that on Marston and Dekker in *The Poetaster*. For the same reason, too, it may safely be said that *The Case is Altered* contains no allusions to the two last mentioned, and therefore has no share in the so called stage-quarrel.<sup>22</sup>

<sup>19</sup> *Notes and Queries* 9. II. 201, 281, 343, 501; 9. 12. 161, 263, 342, 403.

<sup>20</sup> Cf. Baskervill, p. 94.

<sup>21</sup> Cf. Brooke, p. 374.

<sup>22</sup> Cf. Small, p. 18.

## E. SOURCES

It is generally known that Jonson found the sources for the two leading plots of *The Case is Altered* in the *Captivi* and the *Aulularia* of Plautus. To what extent he imitated Plautus in respect to incidents and phraseology is of special interest, considering that he never acknowledged the play. As the parallel passages, which have been placed in the notes, clearly show the use that was made of the phraseology, no further comment is necessary. It may be added, however, that they include all passages that seem in any way to be reflected in our play, as well as the few that were pointed out by Whalley and Gifford. With a view to indicating the use Jonson made of the incidents, a brief comparison of the two plays of Plautus with ours is subjoined.

The characters in the *Captivi* which are identified with those in *The Case is Altered* are: Hegio with Count Ferneze, Tyndarus with Camillo, Philopolemus with Paulo, and Philocrates with Chamont; in the *Aulularia*: Euclio with Jaques, Phædria with Rachel, and Strobilus (servant to Lyconides) with Juniper and Onion.

1. 3. 18-29. In the *Captivi*, the war—or at least that part of it which concerns the characters in the play—is over before the play opens (Prol. 24, 59; 92-6).

1. 5. 174-96; cf. 4. 4. 23-8; 5. 5. 118-21. Twenty years before, Tyndarus, aged four years, had been stolen by a slave and sold; his fate was unknown (*Capt.*, Prol. 7-10, 17-20; 759-61, 980-1).

1. 5. 253-61. In the *Aulularia*, the situation, and the suspicious nature of Euclio, are revealed by his attitude toward his servant, Staphila (40-66).

2. 1. 1-50. Euclio's wealth, inherited from his grandfather, is buried beneath the hearth; the motherless girl is his daughter (*Aul.*, Prol. 1-27; 67-8).

2. 1. 50-65. Euclio's commands to guard the house are given to Staphila (*Aul.* 79-104). In this passage Jonson follows the original quite closely.

3. 2. 1-52; 3. 3. 1-50. Like Jaques, Euclio is suspicious of everybody: his servant, Staphila (*Aul.* 40-66); all who greet him cordially (105-19); Megadorus, the accepted suitor (178-267, 537-74); the servants of Megadorus, who are making preparations for the wedding (388-97, 415-48, 451-9). In our play these suspicions are directed chiefly against the suitors.

3. 4. 1-54. The capture of Philopolemus in the war with the Elians is revealed by the Prologue (*Capt.* 24-7), and repeated by the Parasite, Ergasilus (92-6).

3. 5. 1-28. Euclio, believing his gold to be unsafe in the house, removes it (*Aul.* 449-50, 460-74, 574-8), and decides to hide it in the temple of Faith (580-6). Strobilus, who has been requested by Lyconides to spy on the wedding preparations (603-7), hears Euclio invoke the goddess to guard his gold, and, after the latter's departure, goes in to investigate (608-23).

4. 1. 1-78; 4. 2. 1-51; 4. 4. 1-31. The Prologue explains that Hegio has purchased two Elian prisoners with a view to exchanging them for Philopolemus, who is a prisoner in Elis (*Capt.* 1-4, 27-34). This transaction is again mentioned by the Parasite (98-101), and, in a scene dealing mostly with the concerns of the latter, Hegio states that the prisoners have arrived (110-8, 167-72). The prisoners enter, and the device of exchanging names, which apparently had been discussed before, and which is mentioned in the Prologue (35-41), is arranged on the stage (195-250). Arrangements are then completed by which Philocrates, the pseudo-slave, is to return to Elis to redeem Hegio's son, Philopolemus, while the supposed master is to remain as security (251-360). Hegio is present at the parting (361-460).

4. 7. 1-115. While Strobilus is searching for the gold in the temple, he is surprised by Euclio, dragged out, beaten, and, having been carefully examined, is released (*Aul.* 624-60). This scene was closely imitated by Jonson. The situation, however, is different, as Strobilus understands the reason for his rough treatment. As Gifford has pointed out, there is a difference in motive, too, the discovery of the gold being the prime object, for it was expressly given by the Lar to be the wedding portion of Phædria (*Prol.* 23-7).

4. 7. 116-41. Euclio removes his gold to a grove outside the city, Strobilus watching him from a tree (*Aul.* 661-81). In the whole incident of stealing the gold Strobilus acts alone.

4. 7. 142-98. Strobilus tells how he secured the gold, after which he takes it home and hides it in a chest (*Aul.* 701-12).

4. 8. 1-95. The exchange of names between Philocrates and Tyndarus is innocently revealed to Hegio by one who knew both intimately (*Capt.* 498-658). Tyndarus, having in vain tried to avert the disclosure, finally acknowledges the deception, and is put in chains, and sent to the quarries (659-750).

5. 2. 5-22. Upon discovering the loss of his gold, Euclio accuses Lyconides, who, having ruined the former's daughter, had come to make reparation by an offer of marriage (*Aul.* 713-807). There is no flight on the part of Phædria. She does not appear in the action, her voice only being once heard (691-2).

5. 3. 1-103. Strobilus, meeting his master, tells him that he has stolen Euclio's gold. Lyconides orders him to restore it. Strobilus then pretends that his confession is a joke. The rest of the play is missing (*Aul.* 808-32).

5. 5. 1-29. There is no second appearance of Tyndarus before Hegio. Instead of relenting, his attitude toward all his prisoners becomes more harsh (*Capt.* 751-7).

5. 5. 85-150. The return of Philocrates with Philopolemus and Stalagnus is announced to Hegio by the Parasite (*Capt.* 790-900). This is the only appearance of Philopolemus. He is restored to his father, and through the confession of Stalagnus, the slave who had stolen the other son, Hegio learns that Tyndarus is that son. (*Capt.* 922-1028).

The above analysis shows that the outline of the story found in the two dramas of Plautus is, in the main, followed in *The Case is Altered*. As in the *Captivi*, a son is lost in childhood; twenty years later, a second son becomes a prisoner of war; unrecognized, the lost son is brought as a prisoner to the house of his father, with a young nobleman to whom he acts as servant-companion; the two exchange names, and the nobleman, disguised as the servant, departs to redeem the second son; the discovery of the deception leads to the imprisonment of the servant, who has remained as security; the nobleman returns with the second son, and the imprisoned servant is found to be the lost son. Again, as in the *Aulularia*, there is a miser with a hidden treasure, and a motherless girl who is sought in marriage; the constant fear that all who seek him know of the gold, and are plotting to steal it; the removal of the gold to a supposedly safer place, which, in reality, is the means of its loss; the seizure of a suspected thief; the hiding-place of the gold discovered from a tree; the grief of the miser at its loss; and its final recovery.

Though Jonson retains the thread of the story, it is evident that in his treatment, he has worked according to his expressed views of what translation and imitation should be—'to convert the substance or riches of another poet to his own use.'<sup>1</sup> On referring to the parallel passages, it will be seen that, except for a few instances, he rarely translates, to any extent, the words of the original. The analysis has shown that most of the episodes of the original

<sup>1</sup> *Discoveries* 9. 216.

have been altered. These alterations appear in the previous history of an episode; the identity of a character; parts shared by several, or the reverse; the compression, expansion, or omission of incidents; the method of announcing events; the motivation; and especially in the particulars or details relating to an episode. Furthermore, he has skilfully interwoven the two plots, and with them the Juniper episode, as well as the sub-plots treating of Paulo and Rachel, of the courtship of Rachel by Christopher, Count Ferneze, and Onion, and of Chamont and Aurelia. With the exception of Jaques, and of a few traits noticeable in Count Ferneze, Jonson's debt to Plautus, in respect to the personality of the characters, is very small. This phase of his treatment will be discussed more fully in the Evaluation.

Others besides Jonson constructed plays, using the *Aulularia*<sup>2</sup> as a basis. Among these, the following may be mentioned: Giovanni Battista Gelli, *La Sporta*, Florence, 1543; Lorenzo Guazzesi, *L'Aulularia*, reprinted at Pisa, 1763; Molière, *L'Avare*, 1667. Shadwell (1671) and Fielding (1733) each produced a play called *The Miser*, based on *L'Avare*.<sup>3</sup> Several plays imitate only parts. In *The Devil is an Ass* (5. 47), Jonson returns to the passage already used in our play (2. 1. 50-65). Johnson (*Yale Studies* 29. 162) points out that the same passage was imitated by Wilson in his *Projectors*, Act 2, scene 1. In *Albumazar* (Act 3, scene 8), usually attributed to Thomas Tomkis, a part of the scene found in the present play (4. 7. 73-83) occurs.

As to plays based on the *Captivi*,<sup>4</sup> the same motive,<sup>5</sup> with variations, was employed in *The Bugbears*, *Misogonus*, and *The Weakest Goeth to the Wall*. See also Jean Rotrou, *Les Captifs* (1638); Reinhold Lenz, *Die Aussteuer* (1774).

<sup>2</sup> Cf. Reinhardstoettner, *Plautus*, pp. 255-324.

<sup>3</sup> Ward 3. 457 (note 2).

<sup>4</sup> Cf. Reinhardstoettner, *Plautus*, pp. 324-55.

<sup>5</sup> Brooke, p. 403.

F. EVALUATION OF *THE CASE IS ALTERED*

Jonson's theory of dramatic composition, reading, in places, like a page from Aristotle's *Poetics*, is partly set forth in his *Discoveries* (9. 221-8). From this it might have been expected that in his dramas he would follow the latter more closely. That he did not always do so demonstrates that his interpretation of Aristotle was broad enough not to hamper his work. On this point<sup>1</sup> he says (*ib.* 9. 219): 'I am not of that opinion to conclude a poet's liberty within the narrow limits of laws, which either the grammarians or philosophers prescribe'; and (p. 204): 'Let Aristotle and others have their dues; but if we can make farther discoveries of truth and fitness than they, why are we envied?' Jonson's work is fairly consistent with this stand, and, in making a critical study of any of his dramas, it will be profitable to bear in mind, first, his sympathetic attitude toward the theories of Aristotle, and, secondly, his avowed determination to make his own laws when he believed it necessary.

Jonson, as we know, invented most of his plots.<sup>2</sup> When incidents were borrowed, they usually comprised only a small part of the play, and were transformed to suit the situation. This was the case with portions of such plays as *Cynthia's Revels*, *Poetaster*, *Epicæne*, *The Staple of News*, and *The New Inn*. In the present play, however, the outline of the plot was determined by the sources derived from Plautus, a condition which is somewhat analogous to that in his *Sejanus* and *Catiline*. Whatever variations we find are in certain details, and in the introduction of sub-interests. The *Captivi* is, in the main, serious in purpose, with a semi-historical flavor. The *Aulularia*, on the other hand, is comic. A combination of these two, with more details in the historical part, would have given us a type of play

<sup>1</sup> Cf. *E. M. O.* 2. 21-3.

<sup>2</sup> Cf. Schelling 1. 536 ff.; Symonds, *Ben Jonson*, pp. 55 ff.

of which *Henry IV* is an example. The elements that determine its character as a romantic comedy were supplied by enlarging upon the undeveloped part assigned to Phædrina in the original, and by introducing the minor love-episode of Chamont and Aurelia.

The play may be said to have three sets of interests. The first set, which concerns Count Ferneze, Camillo, Paulo, and Chamont, and which is based on the *Captivi*, may be regarded as the main plot. Subsidiary to this are the incidents relating to Paulo and Rachel, and Angelo's perfidy; the infatuation of Count Ferneze, Christophero, and Onion, for Rachel; and the interest dealing with Chamont and Aurelia. The second set, which concerns Jaques and his money, and which is derived from the *Aulularia*, is almost as prominent as the other. It is joined to this, partly by the incidents that relate to Rachel, and partly by what we may call a third set, that which concerns Juniper and Onion. Though both appear in the first two sets, Onion is more prominent in the first, and Juniper in the second. Loosely tied to these are the Baladino incident; the appearances of Aurelia and Phoenixella; the censure on the audiences of the theatre, with the subsequent fencing-bout; and the exhibition given by Pacue and Finio.

It is probable that the number of plots and incidents, and the incomplete development of some of these, as well as of some of the characters, were due to a request on the part of Henslowe for a play upon short notice. We know that Jonson was connected with Henslowe's company<sup>3</sup> about this time (1597-8), and that he was engaged in writing plays, and doing such hackwork<sup>4</sup> as was customary with young writers. He had perhaps laid aside the plots of the *Captivi* and the *Aulularia*, to be used in future plays; but, when

<sup>3</sup> *Diary* i. 24, 37, 43, 49, 51 (ed. Greg).

<sup>4</sup> Aronstein, *Engl. Studien* 34. 195; Swinburne, p. 11; Symonds, *Ben Jonson*, pp. 8, 15.



the sudden demand came, he was forced to use both plots, and interwove with them the Juniper-Onion episode and other incidents.

In a play containing such a variety of plots, it is not surprising that Jonson found some difficulty in adhering to the so called dramatic unities. He was usually rather careful in regard to the unity of time,<sup>5</sup> believing it necessary that the action 'exceed not the compass of one day' (*Discoveries* 9. 226). But, in *The Case is Altered*, the time of the action is approximately one year. Near the beginning of the play, Count Ferneze states that he has lost a son nineteen years before (1. 5. 178), which at the end he says was nearly twenty years (5. 5. 118). Judging by the age of Camillo, given on each occasion, the time would be between one and two years. Plautus was not so specific in this detail as Jonson. The action of the *Captivi* is apparently supposed to occupy one day. But this is a physical impossibility, considering that, in his journey to redeem Philopolemus, Philocrates had to travel from Calydon, Ætolia, to Elis, and return. In our play a similar situation presents itself; Chamont must have time to return to France to redeem Paulo. But before this, Maximilian and Paulo needed time in which to go to France, take part in the war, and return. To have adopted the expedient, used by Plautus, of having the war take place before the opening of the play, would have reduced the time by one half, but it would have eliminated one of the charming features of the play, the constancy of Rachel. In reality, however, the lapse of so long a time as a year is not noticeable. This is largely due to the presence of the Jaques plot, which, at the most, would seem to occupy about two days. A brief summary of the time-scheme will make this clear. The events of the first three scenes in Act I, equal in time the length of the meal which is mentioned at the beginning and

<sup>5</sup> Cf. Woodbridge, pp. 16 ff.; Buland, pp. 44 ff.; Lounsbury, pp. 25 ff.

end of this period. Scenes 4 and 5 immediately follow, and the whole act, in real life, should not occupy more than three hours. Jaques enters for a moment at the end of the act. The opening words of his soliloquy, in Act 2, make it clear that he is still excited over his former entrance, which is ample proof that no great length of time separates the two acts. The first two scenes of Act 2 give no indication of an unusual lapse of time. Scenes 3, 4, 5, and 6 are continuous, and scene 7 does not alter the time-scheme. In real life, this act should not occupy much over an hour. That Act 3, in point of time, directly follows Act 2, is evident from the interviews which Christophero and Count Ferneze have with Jaques, an undertaking which each had decided should be attended to without delay. The action up to these interviews has been fairly continuous. There has been no special evidence of an extended period of time either between acts or scenes, and, in actual experience, the action would have occupied between four and five hours. But at this point (Act 3, scene 4) a messenger enters to inform Count Ferneze that the war is over, and that Maximilian had returned with prisoners. Act 4 opens with the entrance of Maximilian, whose arrival had been foretold, thus apparently preserving the continuity in time between the two acts. Scenes 1, 2, and 4 closely follow one another. The same may be said of scenes 3, 5, 6, and 7. There is no gap between the two groups, and there is no indication that any lengthy period of time had passed before the Count discovered the exchange of names. In actual experience, the time consumed by Act 4 would be somewhat over an hour. Acts 4 and 5 are apparently continuous. In 5. 1. 74, Angelo tells Rachel that he had heard from Paulo 'by post at midnight last.' But in scene 2, Jaques discovers the loss of his gold, and, judging by the frequency with which he has previously gone to see if it was safe, not much time has elapsed since it was stolen. By the appearance of Juniper and Onion in new apparel,

and presumably, with a coat-of-arms, and the speeches of Angelo (scene 4) and the Count (scene 5), it is assumed that some time has passed, but Christophero's lament for Rachel, and Jaques' for his gold, seem closely connected with scene 1. The actual time consumed by Act 5, from the standpoint of the Jaques plot, would be about four or five hours. From the above summary, it will be seen that *The Case is Altered* contains what is known as a 'double-time' scheme,<sup>6</sup> a condition sometimes met with in Shakespeare's plays. One plot assumes the lapse of a long period of time, while another plot, whose action is co-existent with the first, seems to consume only a fraction of the time. This is the case in the two parts of *Henry IV*, where the comic and historical plots are developed simultaneously, the former occupying approximately from ten to twelve days, and the latter, two or three months.<sup>7</sup>

Though Jonson does not emphasize the unity of place, he does not shift the scene from one country to another, or from city to city, as Shakespeare does, say, in *Macbeth*. In this respect, the method employed here is similar to that found in his other plays. The action is laid in Milan, and alternates between the houses of Count Ferneze and Jaques.

The unity of action deserves more attention. His expressed views on this, if applied to all his dramas, would constitute a rather severe test. In one place, he says (*Discoveries* 9. 224): 'The fable is called the imitation of one entire and perfect action, whose parts are so joined and knit together, as nothing in the structure can be changed, or taken away, without impairing or troubling the whole, of which there is a proportionable magnitude in the members.' But he insists also 'that there be place left for digression and art. For episodes and digressions in fable are the same that household stuff and other furniture are

<sup>6</sup> Cf. Buland, pp. 1-20.

<sup>7</sup> Cf. Daniel, *Trans. New Shak. Soc.*, 1877-1879, pp. 279, 288-9.

in a house' (*ib.* 9. 226). The latter may explain, to some extent, the freedom with which he sometimes treats the unity of action. A more direct reason may lie in his method of constructing plots. 'He starts with a group of characters whose comic aspects he wishes to bring out. To this end he invents situations for them, and by combining these situations, he gets a plot for the comedy.'<sup>8</sup> That this was not his method in *The Case is Altered* has already been shown.<sup>9</sup> It is clear also that, with a second plot as important as the Jaques plot, the play does not possess the unity of action that we find in the *Alchemist*, *Volpone*, or *Epicæne*. Whatever may have been Jonson's reasons for incorporating this episode, whether it was to supplement the *Captivi* plot, in which he was less interested, or whether it was because of a lack of time properly to develop one or the other, we may be reasonably certain it was not done for purposes of 'digression and art'; for, if we understand his meaning, such additions were to be ornamental, and could be inserted or removed without affecting the unity of the whole. Among digressions of this character, we may include the fencing-bout between Onion and Martino (Act 2, scene 7), and the droll game of salutations indulged in by Pacue and Finio (Act 4, scene 3). As was the case with the unity of time, the nature of the sources seems to have interfered with the possibility of a careful observance of the unity of action. If we regard a strict adherence to these unities as immaterial, it may be said that the Jaques plot does much for the play; in fact, its removal would destroy the play. It helps the time-element, by diverting the attention from the assumed lapse of time, and it gives an interest to the action which is not offered by the main plot.

<sup>8</sup> Woodbridge, p. 41; cf. Symonds, *Ben Jonson*, pp. 51-5; Schelling I. 535-6.

<sup>9</sup> Cf. Sources; also, p. xlvii ff.

It may be queried, then, whether our play has the organic unity which is usually seen in the plays of Jonson. An analysis of its structure will show this to be the case. It contains the usual introduction, a rising action, a double climax, a falling action, and a solution or catastrophe. In Act 1, scenes 3, 4, and 5, the situation is explained: preparations are being made for a war with France; Paulo's love for Rachel is revealed to Angelo; and Count Ferneze announces the loss of Camillo. Paulo's departure for France marks the beginning of the rising action. In Act 2, the second plot is introduced. The soliloquy of Jaques, in scene 1, explains the situation. In scenes 2 and 6, the plans of the three suitors regarding Rachel begin its rising action. Scenes 4 and 5 are explanatory, giving an insight into Angelo's character. In Act 3, scenes 1, 2, and 3, the rising action is continued: Angelo decides to woo Rachel; and Christophero and Count Ferneze interview Jaques about Rachel. The entrance of the messenger in scene 4 marks the turning-point of the first plot. In scene 5, the removal of the gold to the yard continues the rising action of the second plot, and paves the way for its turning-point in the next act. Act 4 marks the return or falling action of the first plot. Scenes 1 and 2 deal with the return of Maximilian with prisoners, and the departure of Chamont to ransom Paulo—circumstances which eventually lead to the solution. Phoenixella's remark about Camillo points the same way. In scene 7, the surprisal of Juniper and Onion by Jaques marks the turning-point or climax of the second plot. The Count's discovery of the exchange of names, in scene 8, continues the falling action. The ruse of Angelo and Christophero, in Act 5, scene 1, precipitates Jaques' discovery of his loss, and serves as a secondary climax to the second plot. The appearance of Juniper and Onion, in scene 3, richly appareled, continues the falling action, since it leads to the discovery of the culprits. Scene 4, the meet-

ing of Angelo and Rachel with Paulo and Chamont, forecasts the solution. The threatened execution of Camillo, and the semi-comic lamentations of the three victims, in the first part of scene 5, serve to retard the catastrophe, which seemed to have been approaching too rapidly. The return of Chamont finds all the interests united, and brings about the solution.

With the exception of Jaques and Count Ferneze, the characters in our play have no resemblance to their originals in Plautus. Jaques and Euclio are so much alike that the former has been called<sup>10</sup> a mere copy. Being misers, they have the traits common to that class. They live and dress poorly, and lay great stress on their poverty. The suitors are repeatedly reminded that there is no dowry. The natures of both misers are so suspicious that all who approach them are regarded with distrust. Oblivious of everything but their gold, they treat their inferiors with cruelty, and their friends are made to wonder at their strange actions. If they have a sense of humor, their obsession prevents their displaying it. Except for Jaques' soliloquy in Act 2, scene 1, neither shows any affection for his daughter. In the case of Jaques, this may be explained by the fact that Rachel is not his daughter. He is, perhaps, a little more self-contained than Euclio. His language is more moderate, and he does not rave in such a melodramatic way as the latter, when the loss of the gold is discovered. From a dramatic standpoint, Jaques is the most imposing figure in the play. There is usually action where he appears, and if he soliloquizes, his words demand attention. When he talks with the Count, his deference, humility, and plea of poverty soften even the Count. When he grasps Juniper by the hair, and alternately rages at the peril of his gold, or is bewildered at the strangeness of Juniper's words, he is the same Jaques who, at the sound of any

<sup>10</sup> Ward 2. 351; cf. Castelain, pp. 200-4.

human voice, runs into the house to look at his gold, frantically calling on Rachel and Garlick to aid him.

Count Ferneze has a few traits in common with Hegio. Under normal conditions, they are kind-hearted and considerate. But anxiety for the safety of a captured son has brought their minds to such a tension that when they are tricked by their captives, they suddenly become cruel. The thought that they have been imposed upon adds to their bitterness. Hegio's cruelty increases, whereas the Count's spends itself before the son's return. Hegio finds no enjoyment in anything but the release of his son. All his thoughts are directed to this one end. The Count, however, jokes with Angelo, and chides his daughters for their interest in the latter. He is a man of moods and of impulse, easily irritated when crossed; but, like men of this type, the mood does not continue long. His interest in Rachel is due to an impulse, inspired, no doubt, by the very human consideration that Christophero was bent on the same. When he shows exasperation at his awkward servants, whom his own impatience has confused, he becomes almost frantic; but when Juniper enters, a moment later, to intercede for Onion, his equanimity has been restored. His resolve to execute Camillo for deceiving him lasts longer, for it touches him more deeply. In spite of his cruelty to the latter, he seems to have been devoted to his countess, and to have had much affection for Paulo and the lost Camillo. His character appears to undergo a change after his inability to execute the latter. It does not seem like him to join with Christophero and Jaques in their laments. After the return of Chamont, however, his former character is reassumed.

The character of Juniper was original with Jonson. If he resembles Strobilus at all, it is in having no scruples in taking Jaques' money. But of the traits of Juniper's character which are most prominent, and which attract us to him,

there is no indication in Strobilus. The most noticeable of these is, of course, his predilection for, and his misuse of, high-sounding words. He has acquired them somewhere, and uses them freely, and with no further care than that they shall be long, and resemble in sound the correct word. Plautus has a suggestion of the use of long words for the purposes of humor, where Philocrates calls his father 'Thensaurochrysonicochrysidēs'<sup>11</sup> (*Capt.* 285). However, there is this difference: the word is coined, and pertains somewhat to the situation. The pretense to learning thus exhibited is maintained on all occasions with great assurance, accentuated here and there with puns, proverbs, and quotations from foreign languages and other sources. With a stock of this material at his disposal, audacious and irrepressible, care-free and good-natured, Juniper must have met with much favor on the stage. This was certainly not lessened when his assurance meets a check at the hands of Jaques, or when he skilfully evades a challenge in an argument with Valentine. Reminiscences of Juniper are seen in Simon Eyre<sup>12</sup> and Dogberry.<sup>13</sup>

In the incident with Jaques, Juniper and Onion share the part taken in Plautus by Strobilus, who is seized by Euclio, and later climbs a tree. Onion is the complete antithesis of Juniper. Where the latter is self-reliant and resourceful, the former has to depend on others. Until Jaques' gold is secured, his chief aim is to win the favor of Rachel, and to this end he implores the advice and help of his friends. Juniper is requested to ask Balladino for an appropriate verse; Christophero is asked to interview Rachel in his behalf; Valentine has evidently been approached, since Onion is searching for him when he meets Juniper, to whom he unbosoms himself, and begs his pres-

<sup>11</sup> Cf. Plautus, *Miles Gloriosus* 13-4.

<sup>12</sup> Dekker, *Shoemaker's Holiday*; cf. Stoll, *Modern Lang. Notes*, Jan., 1906, p. 20.

<sup>13</sup> *Much Ado About Nothing*; cf. Castelain, p. 206; Aronstein, *Ben Jonson*, p. 20; Symonds, *Ben Jonson*, p. 16.



ence at an interview with Rachel. Onion is not lacking in self-importance and boldness—insolence would perhaps better express it. He has neither the merry and buoyant spirits of Juniper, nor the mental alertness. In fact, as the latter characterizes him, he is somewhat of a 'dunce.' Though his language is not so pretentious as Juniper's, he is never at a loss in an argument. He has a like habit of quoting proverbs and popular phrases. In this he may be imitating Juniper, in whom he had great confidence. Onion may not have been as acceptable to an audience as Juniper, but he remains true to his character. When he is led away to be punished, he begins to beg for mercy.

Of the three girls in the play, the sisters, Aurelia and Phœnixella, are of minor importance. From their appearances, we infer that they are of opposite types. Ward<sup>14</sup> characterizes them as 'the sister *qui pleure* and the sister *qui rit*.' After their mother's death, Aurelia, the taller and older, bears her mourning lightly, and sees no reason for restricting her pleasures; Phœnixella is more serious, has more regard for propriety, and derives her happiness from 'contemplation.' In another play, and under different conditions, much more could have been made of them. Rachel, however, has a more prominent part. Gifford<sup>15</sup> says of her: 'The character of Rachel is exquisitely drawn: she is gentle and modest, yet steady, faithful and affectionate.' Castelain<sup>16</sup> regards her as the only real young girl in all of Jonson's plays, and regrets that more was not made of the possibilities her part offers. There was very little in Plautus to suggest the character of Rachel, unless it was the piety which Phædrria<sup>17</sup> exhibited, and which won the favor of the household god. Outside of this—for piety may be accorded to Rachel—there is nothing in common between the two girls. The situation, too, is quite different.

<sup>14</sup> *History* 2. 351-2; cf. Castelain, p. 197.

<sup>15</sup> *Works* 6. 385.

<sup>16</sup> *Ben Jonson*, pp. 197-9; cf. Schelling 1. 380.

<sup>17</sup> *Aul.* 23-8.

More light is shed on the character of Jaques, when the character of Rachel is considered. With no servant or companion of the opposite sex to take charge of her, Jaques, in spite of his avarice and the fact that she is not his daughter, has reared a girl whom all admire. But we must not forget that, when it is necessary to decide between her and his gold, he grieves more for the loss of the gold. Whatever Rachel may have felt about this early period, she is always respectful toward her supposed father. As to her attitude toward her admirers, she is, perhaps, unconscious of all but Paulo. There is no record whether the Count, Christophero, and Onion ever succeeded in interviewing her, or whether Jaques mentioned their overtures. Her confidence in Angelo, the friend of Paulo, prevents her from perceiving his intentions. Aurelia seems at first to have shown some preference for Maximilian, and to have touched the susceptible Angelo, but Rachel has no thought of admiration. Angelo's treachery is, perhaps, a revelation to her. Worthy of confidence herself, she believes all are to be trusted. It is in keeping with her character that she intercedes for Angelo, when Paulo would have rejected him. It would seem as if more could have been made of her in the recognition-scene.<sup>18</sup> But Jonson had many loose ends to tie, and the action was converging to the point where it was necessary to omit details, and to deal only with essentials.

Paulo, Camillo, and Chamont owe nothing to Plautus, except the parts they take in the action. Philopolemus, who is identified with Paulo, is scarcely more than a name, appearing only in the closing scene. Megadorus and Lyconides, the suitors of Phædria, are identified with no one in our play. The part of the successful suitor, borne by Lyconides, is transferred to Paulo. The character of the latter is somewhat colorless, due, no doubt, to his few

<sup>18</sup> Cf. Castelain, pp. 199-200.

appearances. In the earlier of these he gives promise of being worthy of such a character as Rachel's, but in his last appearance, when he arraigns Angelo for his treachery, this is not realized. His judgment is at fault in trusting Angelo, whose vacillating character seems to have been clear to everybody. His senseless ranting at his friend's perfidy demonstrates a lack of poise. Camillo's character is apparently more admirable than his brother's, though at times he resorts to the same extravagant language. His loyalty to, and his faith in, Chamont, in face of a threatened execution, are not mentioned. Even the manner in which he received the disclosure of his birth is passed over. Here again were dramatic possibilities which were not utilized.<sup>19</sup> The little we see of Chamont produces a favorable impression. Christophero's character is shown in his blustering rule over his fellow-servants, his infatuation, and in the ease with which Angelo dupes him by depriving him of both his sweetheart and his money. Balladino<sup>20</sup> and Maximilian<sup>21</sup> have been discussed elsewhere. Colonna appears at various times, but has no vital relation to the action. Angelo, the false friend, is perhaps more clearly and consistently drawn than any of the minor personages. A hint that he is not to be trusted is given by Paulo before his entrance. Count Ferneze reveals another trait by saying: 'He will swear love to every one he sees.' Angelo's remark, when Aurelia praises Maximilian, shows he likes attention, and resents being displaced. Rachel's beauty, not her character, evidently attracts him. His soliloquy, however, at the beginning of Act 3, summarizes his character. Valentine has two points of interest: he represents the traveler, a type that is often referred to by Jonson; and, in a small way, his part is analogous to that of Asper,<sup>22</sup>

<sup>19</sup> Cf. Castelain, pp. 199-200.

<sup>20</sup> See p. xxxv ff.

<sup>21</sup> See p. xxii.

<sup>22</sup> *E. M. O.*

Crites,<sup>23</sup> and Horace<sup>24</sup>—that is, he is, for the time, Jonson's mouthpiece. This is said, of course, in reference to the criticism of an audience found in Act 2, scene 7. In other respects, his character may be said to be negative.

The sources of comic effect are next to be considered. Jonson, with Aristotle in mind, says<sup>25</sup>: 'The moving of laughter is not always the end of comedy,' especially, not the kind that 'either in the words or sense of an author or in the language or actions of men is awry or depraved.' Referring to ancient comedy, he includes in this 'all insolent and obscene speeches, jests upon the best men, injuries to particular persons, perverse and sinister sayings,' and particularly where the Old Comedy 'did imitate any dishonesty, and scurrility came forth in the place of wit.' This view is emphasized in his dedication to *Volpone*. In this respect, the tone of *The Case is Altered* is especially high. The humor is always clean and wholesome. The comic element is confined almost entirely to the miser-plot, and is furnished chiefly by Jaques, Juniper, and Onion. Its sources are three—eccentricities of character, situations, and unusual words and expressions. The three characters mentioned above have peculiarities which would render them humorous in any situation. A miser is admittedly eccentric. Unrest and suspicion accompany this type of character, and serve to intensify his actions. With a hoard of money to guard, and given a marriageable daughter, a miser is in a more difficult position, and his eccentricities are sure to be magnified. Juniper's self-assurance and elaborate vocabulary, and Onion's cowardice and stupidity, constitute eccentricities which are fit subjects for comic treatment. Count Ferneze, though not primarily a comic character, has a tendency to be so at times, because of his irascible temper. The best example of this is of course in

<sup>23</sup> *C. R.*

<sup>24</sup> *Poet.*

<sup>25</sup> *Discoveries* 9. 222.

Act 1, scene 5, where the humor of the situation lies in the mental paralysis which has seized every one, because of the Count's impatience and irritability. Of the dozen or so comic situations, where the humor rises primarily from the situation, that in Act 4, scene 7, is decidedly the best. Something of the kind is to be expected when the three chief comic agents are brought together for the first and only time. It is fitting, also, that the two most eccentric characters shall grapple, and that Onion shall play the fool from a safe position. Act 5, scene 3, seems to introduce drunkenness as a source of comic effect, something rare with Jonson. Of the drinking-scene in *Bartholomew Fair* (4. 455), Gifford says: 'His object undoubtedly was to inculcate a contempt and hatred of this vile species of tavern pleasantry.' Reference is made to a case of drunkenness in *Every Man In* (1. 144), but there is no presentation of it on the stage. In our play, the emphasis seems to be laid, not so much upon their condition, as upon other features, such as the incongruity in their apparel, and the employment of a page. The third source, words and phrases, includes words misused, puns, proverbs, scraps from foreign languages, apparent quotations from contemporary plays, and expressions from other sources which had become popular. Some of the humor in these lies in the comparison they invite, of the situation in which they are found with the present. The introduction of Pacue, speaking a foreign language, is another comic element. This device was quite popular,<sup>26</sup> but there is very little of it to be found in Jonson.<sup>27</sup>

The aim of the play is not satirical, though it has parts that are intended as a satire. The allusion to Anthony

<sup>26</sup> Cf. Dekker, *Shoemaker's Holiday*, *Wonder of a Kingdom*, and his masque with Ford, *The Sun's Darling*; Lodge, *Wounds of Civil War*; Middleton, *Anything for a Quiet Life*; *Jack Drum's Entertainment*; *L. L. Lost* (Act 5, scene 1).

<sup>27</sup> *Alch.* 4. 125-34; *D. A.* 5. 145-6; *Tub* 6. 128 ff. (dialect).

Munday will be recalled. Here, too, an opportunity seems to be taken to show disapproval of the insipid material used for plays, and of the poor taste of those who favored them. Another instance is the arraignment of the audiences in a theatre. Both of these have been discussed under Satire.

As a comedy, what can be said, then, of *The Case is Altered*, and how does it compare with the other plays of Jonson? The fact that the title-page states it had been 'sundry times' acted would suggest that it had been received with some favor. The reference to it by Nashe<sup>28</sup> seems to indicate that the play was well known, and quotations from it made in Bodenham's *Belvedere*<sup>29</sup> confirm this view. Meagre as it is, such external evidence as we have attests its popularity. On the other hand, a perusal of it, or a more detailed study, will demonstrate that it was worthy of recognition. The above analysis has shown some of its strong points, as well as the weak ones. The selection of two diverse plays from Plautus, with the outline of each practically retained, offered many problems for the harmonious development of a new play. By this the scope of the new play, if not its character, was largely predetermined, and the freedom with which Jonson usually worked in devising his plots was somewhat circumscribed. Yet it will be admitted that the task was managed with great skill. Though his theory of dramatic unity suffered somewhat, there is, nevertheless, an inner or organic relation maintained; and his treatment of the unity of time was cleverly effected. The borrowed characters were, for the most part, transformed, showing very few traits of the originals. Some of the more prominent of these were not so fully drawn as their parts seem to warrant. No doubt he was more interested in the comic characters and the situations that concerned them—a view which is substantiated by his later success in this field. The words and phrases that are used as comic devices, and which so often recur, tend

<sup>28</sup> *Lenten Stufe* (*Wks.* 3. 220).

<sup>29</sup> Cf. Index.

to make some parts of the play a little tedious. But, as a rule, the pleasantries are wholesome, and there are no portions which we should prefer to excise.

The statement<sup>30</sup> that Jonson was not interested in treating love-episodes is doubtless true. In our play, however, he has shown that he could treat this topic with a fair measure of success, if the occasion required. The modesty, constancy, and refinement of Rachel are drawn with a niceness of touch that is not found in Awdrey in *A Tale of a Tub*; and, for dramatic interest, her part is superior to that of Lady Frampul in *The New Inn*, and Julia in *The Poetaster*. On the other hand, neither is the structure of our play as perfect, nor its interest as intense, as that of *The Alchemist*, *Volpone*, or *Epicæne*. A wider range of episodes, too, is offered in *Every Man In*, *Every Man Out*, and *Bartholomew Fair*. Its humor, though not so broad or so varied as in the last mentioned, is nevertheless, good-natured, and, in this respect, and in its freedom from boisterous features, it is noticeably superior to many of the others. The personal satire is not elaborate, as in *Cynthia's Revels*, nor bitter, as in *The Poetaster*. In fact, considering that the Balladino-incident is evidently a later insertion, the original play may be said to have been free from personalities. His descriptions of characters are often long and tedious, and, while the action waits, the interest necessarily flags. In this respect our play is more fortunate than some, containing only a few, and these short and concise, as contrasted with the many found in such plays as *Every Man Out* and *Cynthia's Revels*. It surpasses the latter in not being so unwieldy, and it is more spontaneous, and has more freshness and elegance, than the plays written after *Bartholomew Fair*. Finally, its clearness is not obscured by allegory, as is the case with *Cynthia's Revels* and *The Poetaster*.

<sup>30</sup> Castelain, p. 199; Symonds, *Ben Jonson*, pp. 53-4; cf. citation from Dryden, *supra*, p. xv; Lounsbury, p. 119.

As a romantic comedy, it is more like Shakespeare's early plays than Jonson's. Though it is not to be ranked so high as the *Two Gentlemen of Verona*, the two plays have much in common.<sup>31</sup> The kind of humor practised by Juniper and Onion finds its counterpart in that of Speed and Launce; the friendship of Paulo and Angelo, the duplicity of the latter, and their reconciliation, are reminiscent of Valentine and Proteus; and, for her constant and loving character, Rachel deserves to be compared with Julia.

It is a source of common regret<sup>32</sup> that Jonson did not produce more of this type of drama, when he seems to have made such a promising start. His originality and independence, however, as well as his inaptitude, would seem to explain the course he finally pursued. Because of his decided views on the life of the day, and the attitude he assumed toward the drama, he would naturally not adopt a type of composition which would be contrary to the task he had set for himself, and which would necessarily limit his powers.

The ease with which *The Case is Altered* lends itself to presentation on the stage was recently shown when it was performed by the students of the University of Chicago. In a letter dated April 3, 1915, Professor Richard G. Moulton, who was asked to give his impression of the play judging from these performances, has kindly submitted the following comments: 'The presentation of *The Case is Altered* in 1902 was a conspicuous success, with large and appreciative audiences. I attribute the success very largely to the fact that the antiquities of the Elizabethan stage were maintained, and, as a part of this, that an Elizabethan audience was part of the presentation. There was a stage for the play, and a fore-stage for the Elizabethan audience—some 200 of them, in appropriate costume, and with

<sup>31</sup> Aronstein, *Ben Jonson*, pp. 19-20; Woodbridge, pp. 75-7.

<sup>32</sup> Swinburne, p. 11; Symonds, *Ben Jonson*, p. 16; cf. Aronstein, *Ben Jonson*, pp. 21-2.



considerable "business," such as would represent the free behavior of a theatrical audience in those days. Queen Elizabeth, I remember, had a private box. I am afraid that, at this distance of time, I cannot say anything useful about the details of the play, beyond that I was favorably impressed with its acting qualities. But there is no doubt that the combination of play and scenic audience was most entertaining; my impression at the time was that it was one of the most successful stage-spectacles that I had seen.' In the same connection, Professor Albert H. Tolman writes (June 13, 1915): 'The impression of the play that has staid in my mind may be briefly stated thus: The play proved to be full of effective situations that came out with great force in the acting. This was especially true of the rôle of Jaques de Prie, the miser. The exchange of names between the two friends, Camillo and Lord Chamont, and the explanation of this later in the play, were so huddled up that they made little impression.' Professor David A. Robertson, who took the part of Jaques in this performance, writes (April 22, 1915): 'Professor Manly has turned over to me your letter with respect to "The Case is Altered." . . . Speaking as a participant, I may say that the play lent itself easily to presentation.'

The interest and enthusiasm with which a revived play of this character is received cannot justly be regarded as a criterion by which its dramatic qualities are to be judged. In this particular instance, much of the success was due, as Professor Moulton says, to somewhat extraneous features such as the retention of the antiquities of the Elizabethan stage, and to the inclusion of a typical Elizabethan audience as a part of the presentation. Professor Gayley's views coincide with those expressed by Professor Moulton. Speaking of the present play, and others that have been recently revived by stage-societies and universities, he adds<sup>33</sup>: 'But the interest evoked has been historical

<sup>33</sup> *Repr. Eng. Com.* 2. xiii.

and literary, rather than dramatic.' Aside from the spectacular features which aided the performance under discussion, it is clear, as Professor Tolman and Professor Robertson testify, that *The Case is Altered* possesses evident acting qualities, and that these contributed their share to its success. The episodes have considerable action, and the action moves forward with a fair degree of rapidity to the catastrophe, carrying suspense as well as interest in its wake. Furthermore, characters such as Jaques, Juniper, Count Ferneze, and Rachel, are sufficiently diverse to intensify this interest, and to broaden the scope of the play.

THE CASE IS ALTERED

TEXT

## EDITOR'S NOTE

The text is a reproduction of an original quarto of 1609, owned by Mr. W. A. White, New York City. No changes have been made in spelling, punctuation, capitalization, or italics. Acts and scenes are not indicated after Act 4, scene 1, and these have been supplied from that point. The quarto has no pagination. The footnotes to the text comprise all variants of the five copies of the quarto which were collated, important stage-directions added by Gifford, and significant emendations made by Whalley and Gifford.

*B.* Copy of the quarto in the Bodleian Library at Oxford.

*D.* Copy in the library of the Duke of Devonshire.

*M1, M2.* Copies in the British Museum.

*G.* Gifford.

*W.* Whalley.

# A Pleasant Comedy,

CALLED:

The Case is Altered.

As it hath beene sundry times acted by the  
children of the Black-friers.

Written by BEN. IONSON,

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LONDON,  
Printed for *Bartholomew Sutton*, and *William Barrenger*,  
and are to be sold at the great North-doore  
of Saint Paules Church. 1609.



# BEN: IONSON,

*HIS*

CASE IS ALTERD.

As it hath beene sundry times Acted by the  
Children of the Blacke-friers.

---



*AT LONDON*

Printed for *Bartholomew Sutton*, dwelling in *Paules*  
*Church-yard* nere the great north doore of *S.*  
*Paules Church.* 1609.

[M:]





# A Pleasant Comedy,

CALLED:

The Case is Alterd.

As it hath beene sundry times acted by the  
children of the Black-friers.



LONDON,  
Printed for Bartholomew Sutton, and William Barrenger,  
and are to be sold at the great North-doore  
of Saint Pauls Church. 1609.

THE PERSONS OF THE PLAY

COUNT FERNEZE.	VALENTINE, <i>Servant to COLONNIA.</i>
LORD PAULO FERNEZE, <i>his Son.</i>	PETER ONION, <i>Groom of the Hall.</i>
CAMILLO FERNEZE, <i>supposed</i>	JUNIPER, <i>a Cobler.</i>
GASPER.	PACUE, <i>Page to GASPER.</i>
MAXIMILIAN, <i>General of the</i>	FINIO, <i>Page to CAMILLO.</i>
<i>Forces.</i>	Page to PAULO.
CHAMONT, <i>Friend to GASPER.</i>	
ANGELO, <i>Friend to PAULO.</i>	
FRANCISCO COLONNIA.	
JAQUES DE PRIE, <i>a Beggar.</i>	AURELIA, } <i>Daughters to</i>
ANTONIO BALLADINO, <i>Pageant</i>	PHENIXELLA, } COUNT FERNEZE.
<i>Poet.</i>	RACHEL DE PRIE.
CHRISTOPHERO, COUNT FERNEZE'S	
<i>Steward.</i>	
SEBASTIAN, } MARTINO, } VINCENTIO, } BALTHASAR, }	<i>his Servants.</i>
	Sewer, Messenger, Servants, etc.

SCENE—MILAN.

[A list of the *Dramatis Personae* does not appear in the quarto. For purposes of convenience, the list given by Gifford is reproduced.]



# A pleafant Comedy called, the *Cafe is Alterd.*

Actus primi, Scæna prima.

*Sound? after a flourish: Iuniper a Cobler is discovered,  
fitting at worke in his shoppe and fing.*

*Iuniper, Onion, Antony Baladino.*



OV wofull wights giue eare a while,  
And marke the tenor of my stile,  
Which fhall fuch trembling hearts unfold  
As feldome hath to fore bene told.

*Enter Onion in haft.*

*Such chances rare and dolefull newes* Oni. fellow Iuniper 5  
Peace a Gods name.

*As may attempt your wits to mufe.* Oni. Gods fo, heere man.  
A pox a God on you.

*And caufe fuch trickling teares to paffe,  
Except your hearts be flint or braffe:* Oni. Iuniper, 10  
*To heare the newes which I fhall tell,* Iuniper.  
*That in Caftella once befell.*

Sbloud, where didft thou learne to corrupt a man in the  
midft of a verfe, ha?

*Onion.* Gods lid man, feruice is ready to go vp man, 15  
you muft flip on your coate and come in, we lacke  
waiters pittifully.

*Iunip.* A pittifull hearing, for now muft I of a  
merry Cobler become mourning creature.

A . . . called,] *om. G* Sound?] *om. G* a Cobler] *om. G*  
Onion, . . . Baladino.] *om. G* Antouy B 8 a God] *om. G*  
12 Cufstella W 19 [a] mourning G

*Onion.* Well youle come. *Exit Onion.* 20

*Iunip.* *Presto.* Go to, a word to the wife, away, flie? vanifh: Lye there the weedes that I difdaine to weare.

*Anto.* God faue you Maifter *Iuniper.*

*Iuni.* What *Signior Antonio Balladino*, welcome 25  
fweet *Ingle.*

*Anto.* And how do you fir?

*Iuni.* Faith you fee, put to my fhifts here as poore retainers be oftentimes, firrah *Antony* ther's one of my fellowes mightly enamored of thee, and I faith you 30  
flaue, now your come I'll bring you together, i'ts *Peter Onion*, the groome of the hal, do you know him.

*Anto.* No not yet, I affure you.

*Iuni.* O he is one as right of thy humour as may be, a plaine fimple Rafeal, a true dunce, marry he hath 35  
bene a notable vilaine in his time: he is in loue, firrah, with a wench, & I haue preferd thee to him, thou fhalt make him fome prety *Paradox* or fome *Aligory*, how does my coate fit? well.

*Anto.* I very well. *Enter Onion.* 40

*Oni.* Na Gods fo, fellow *Iuniper*, come away.

*Iun.* Art thou there mad flaue, I come with a powder?. Sirrah fellow *Onion.* I muft haue you perufe this Gentleman well, and doe him good offices of respect and kindneffe, as instance fhall be giuen. 45

*Anto.* Nay good maifter *Onion* what do you meane, I pray you fir you are to respectue in good faith.

*Onion.* I would not you fhould thinke fo fir, for though I haue no learning, yet I honour a fcholer in any ground of the earth fir, 50  
Shall I requeft your name fir?

*Anto.* My name is *Antonio Balladino.*

*Oni,* *Balladino?* you are not *Pageant Poet* to the City of *Millaine* fir, are you.

*Anto.* I supply the place fir: when a worfe cannot  
be had fir. 55

*Oni.* I crie you mercy fir, I loue you the better for  
that fir, by Iefu you muft pardon me, I knew you not,  
but Il'd pray to be better acquainted with you fir, I  
haue feene of your works. 60

*Anto.* I am at your feruice good Maifter *Onion*, but  
concerning this maiden that you loue fir? what is ſhe,

*Onion.* O did my fellow *Iuniper* tell you? marry fir,  
ſhe is as one may fay, but a poore mans child indeede,  
and for mine owne part I am no Gentleman borne I 65  
muft confeſſe, but *my mind to me a kingdome is truly.*

*Anto.* Truly a very good faying.

*Onion.* T'is fomewhat ſtale, but that's no matter.

*Anto.* O t'is the better, ſuch things euer are like  
bread, which the ſtaler it is, the more holeſome. 70

*Onion.* This is but a hungry comparifon in my  
iudgement.

*Anto.* Why, I'le tell you, *M. Onion*, I do vſe as  
much ſtale ſtuffe, though I fay it my ſelfe, as any man  
does in that kind I am ſure. Did you ſee the laſt 75  
*Pageant*, I fet forth?

*Onion.* No faith fir, but there goes a huge report  
on't.

*Anto.* Why, you ſhal be one of my *Mæcen-affeſſes*,  
I'le giue you one of the bookes, O you'le like it admir- 80  
ably.

*Oni.* Nay that's certaine, I'le get my fellow *Iuniper*  
to read it.

*Anto.* Reade it fir, I'le reade it to you.

*Onion.* Tut then I ſhall not chuſe but like it. 85

*Anto.* Why looke you fir, I write ſo plaine, and  
keepe that old *Decorum*, that you muſt of neceſſitie  
like it; mary you ſhall haue ſome now (as for example,  
in plaies) that will haue euery day new trickes, and

write you nothing but humours: indeede this pleases the 90  
Gentlemen: but the common fort they care not for't,  
they know not what to make on't, they looke for good  
matter, they, and are not edified with such toys.

*Onion.* You are in the right, I'll not giue a halfe- 95  
peny to see a thousand on 'hem. I was at one the last  
Terme, but & euer I see a more roguish thing, I am  
a peece of cheefe, & no *onion*, nothing but kings &  
princes in it, the foole came not out a iot.

*Anto.* True sir, they would haue me make such  
plaies, but as I tell hem, and they'll giue me twenty 100  
pound a play, I'll not raise my vaine.

*Onion.* No, it were a vaine thing, and you should  
sir.

*Anto.* Tut giue me the penny, giue me the peny, I  
care not for the Gentlemen I, let me haue a good 105  
ground, no matter for the pen, the plot shall carry it.

*Onion.* Indeed that's right, you are in print already  
for the best plotter.

*Anto.* I, I might as well ha bene put in for a dumb  
flew too. 110

*Oni.* I marry sir, I marle you were not, stand aside  
sir a while:

*Enter an armed Sewer: some halfe dozen in mourning  
coates following and passe by with seruice.*

*Enter Valentine.*

*Onion.* How now friend, what are you there? be  
vncouered, Would you speake with any man here?

*Valen.* I, or else I must ha' returnd you no answer. 115

*Oni.* Friend, you are somewhat to peremptory, let's  
craue your absence: nay neuer scorne it, I am a little  
your better in this place. *Valen.* I do acknowledge it.

112 [*Exit ANTONIO. G Enter . . . seruice:*] An armed  
Sewer, followed by JUNIPER, SEBASTIAN, MARTINO, BALTHASAR,  
VINCENTIO, and other Servants in mourning, with dishes, &c. passes  
over the stage. G

*Onion.* Do you acknowledge it? nay then you shall go forth, Ile teach you how shall acknowledge it 120 another time; go to, void, I must haue the hall purg'd, no setting vp of a rest here, packe, begone.

*Valen.* I pray you fir is not your name *Onion*?

*Oni.* Your friend as you may vse him, and *M. Onion*, fay on. 125

*Valen.* *M. Onion* with a murraine, come come put off this Lyons hide, your eares haue discouered you, why *Peter!* do not I know you *Peter*?

*Onion.* Gods fo, *Valentine!*

*Valen.* O can you take knowledge of me now fir? 130

*Oni.* Good Lord, firra, how thou art altered with thy trauell?

*Valen.* Nothing so much as thou art with thine office, but firra, *Onion* is the *Count Ferneze* at home?

*Exit Anthony.*

*Oni.* I Bully, he is aboue; and the Lord *Paulo Ferneze*, his son, and Maddam *Aurelia*, & maddam *Phenixella*, his daughters, But O *Valentine*? 135

*Valen.* How now man, how dost thou?

*Oni.* Faith fad, heauy, as a man of my coate ought to be. 140

*Valen.* Why man, thou wert merry inough euen now.

*Oni.* True, but thou knowest

*All creatures here sojorning, vpon this wretched earth, Sometimes haue a fit of mourning, as well as a fit of 145 mirth.*

O *Valentine*, mine old Lady is dead, man.

*Valen.* Dead!

*Oni.* I faith.

*Valen.* When dyed she? 150

*Onion.* Mary, tomorrow shall be three months, she

was feene going to heauen they fay, about some five weekes agoe! how now? trickling teares, ha?

*Valen.* Faith thou hast made me weepe with this newes. 155

*Onion.* Why I haue done but the parte of an *Onion*, you muft pardon me.

Scène. 2.

*Enter the sewer, passe by with seruice againe, the seru-  
ingmen take knowledge of Valentine as they goe.*

*Iuniper salutes him.*

*Iuni.* What *Valentine*? fellow *Onion*, take my dish I prithee you rogue firrah, tell me, how thou doest, sweet *Ingle*.

*Valen.* Faith, *Iuniper*, the better to see thee thus frolicke. *Exit Oni.* 5

*Iuni.* Nay, flid I am no changling, I am *Iuniper* still. I keepe the priftmate ha, you mad *Hieroglyphick*, when shal we fwagger.

*Valen.* *Hieroglyphick*, what meanest thou by that.

*Iuni.* Meane? Gods so, ist not a good word man? 10  
what? stand vpon meaning with your freinds. *Puh, Abfconde.*

*Valen.* Why, but stay, stay, how long has this sprightly humor haunted thee?

*Iuni.* Foe humour, a foolish naturall gift we haue 15  
in the *Æquinocciall*.

*Valen.* Naturall, flid it may be supernaturall, this?

*Iuni.* *Valentine*, I prithee ruminat thy selfe welcome. What *fortuna de la Guerra*.

Scène . . . him.] *Re-enter the Sewer, followed by the Servants with dishes, as before: they all pass over the stage but JUNIPER. G*  
2 prithee [*Exit ONION with the dish.*] *G* 7 priftinate; *W, G*  
17 all this. *W*



*Valen.* O how pittifully are these words forc't. 20  
As though they were pumpt out on's belly.

*Iuni.* Sirrah *Ingle*, I thinke thou hast feene all the  
ftrange countries in Christendome since thou wentst?

*Valen.* I haue feene some *Iuniiper*.

*Iuni.* You haue feene *Constantinople*? 25

*Valen.* I, that I haue.

*Iuni.* And *Ierusalem*, and the *Indies*, and *Goodwine  
sands*, and the tower of *Babylon*, and *Venice* and all.

*Valen.* I all; no marle and he haue a nimble tong,  
if he practise to vault thus from one side of the world 30  
to another.

*Iuni.* O it's a most heauenly thing to trauel, & see  
countries, especially at sea, and a man had a pattennt not  
to be ficke.

*Valen.* O sea ficke Iest, and full of the scuruie. 35

### Scæne 3.

*Enter Iuniiper, Antonio, Sebastian, Martino, Vincentio,  
Balthasar and Christophero.*

*Seba.* *Valentine*? welcome I faith how doft firra?

*Mart.* How do you good *Valentine*.

*Vincen.* Troth, *Valentine*, I am glad to see you.

*Balth.* Welcome sweet rogue.

*Sebast.* Before God he neuer lookt better in his life. 5

*Balth.* And how ist man? what, *Alla Coragio*.

*Valen.* Neuer better gentlemen I faith.

*Iuni.* S'will here comes the steward.

*Christ.* Why how now fellowes all here? and  
nobody to waight aboue now they are ready to rise? 10

31 [*Aside. G* Scæne . . . *Christophero.*] *Re-enter SEBAS-  
TIAN, MARTINO, VINCENTIO, and BALTHASAR, G* 8 *Enter CHRIS-  
TOPHERO. G*

looke vp one or two Signior *Francesco Colomia's* man  
how doo's your good maister.

*Exeunt Iuniper, Martino, Vincentio.*

*Valen.* In health fir he will be here anon.

*Christo.* Is he come home, then?

*Valen.* I fir he is not past fixe miles hence, he sent 15  
me before to learne if *Count Ferneze* were here and  
returne him word.

*Christo.* Yes, my Lord is here; and you may tel  
your maister he shal come very happily to take his  
leau of Lord *Paulo Ferneze*: who is now instantly to 20  
depart with other noble gentlemen, vpon speciall seruice.

*Valen.* I will tell him fir.

*Christo.* I pray you doe, fellowes make him drinke.

*Valen.* Sirs, what seruice ist they are imployed in?

*Sebast.* Why against the *French* they meane to haue 25  
a fling at *Millaine* againe they say.

*Valen.* Who leades our forces, can you tell?

*Sebast.* Marry that do's Signior *Maximilian*? he is  
about, now.

*Valen.* Who, *Maximilian* of *Vicenza*? 30

*Balt.* I he? do you know him?

*Valen.* Know him? O yes he's an excellent braue  
foldier.

*Balt.* I so they say, but one of the most vaine glori-  
ous men in *Europe*. 35

*Valen.* He is indeed, marry exceeding valient.

*Sebast.* And that is rare.

*Balt.* What.

*Sebast.* Why to see a vaine glorious man valient.

*Valen.* Well he is so I assure you. *Enter Iuniper.* 40

*Iuni.* What no further yet, come on you precious  
rafcall, fir *Valentine*, Ile giue you a health I faith; for  
the heauens you mad *Capriceio*, hold hooke and line.

12 doo's] doft B

12 your] our G

## Scène 4.

*Enter Lord Paulo Ferneze, his boy following him.*

**P***au.* Boy.

Boy. My Lord

*Pau.* Sirrah go vp to *Signior Angelio*,  
And pray him (if he can) deuife some meanes,  
To leaue my father, and come ſpeake with me. 5

Boy. I will my Lord.

*Pau.* Well heauen, be auſpicious in the euent;  
For I do this againſt my *Genius*,

And yet my thoughts cannot propoſe a reaſon,  
Why I ſhould feare, or faint thus in my hopes, 10  
Of one ſo much endeered to my loue.

Some ſparke it is, kindled within the foule:  
Whoſe light yet breaks not to the outward fence,  
That propagates this tymerous ſuſpect;

His actions neuer carried any face 15  
Of change, or weaknes: then I iniury him?

In being thus cold conceited of his faith,  
O here he comes.

*Enter Angelo.*

*Ang.* How now ſweet Lord, whats the matter?

*Pau.* Good faith his preſence makes me halfe  
aſhamd.

Of my ſtraid thoughts. Boy. Beſtow your ſelfe. 20

*Exit Boy.*

Where is my father, *Signior Angelio*.

*Ang.* Marry in the galery, where your Lordſhip  
left him.

*Pau.* Thats well. Then *Angelio* I will be briefe.  
Since time forbids the uſe of circumſtance,

Scène . . . *him.*] SCENE II. *A Room in count FERNEZE'S House.*

*Enter lord PAULO FERNEZE, followed by his Page. G* 6 [*Exit. G*

13 outer *W* 18 *Re-enter Page with ANGELO. G* 20 [*Exit*  
*Page. G*

How well you are receiued in my affection, 25  
 Let it appeare by this one instance, onely  
 That now I will deliuer to your trust,  
 The deereft secrets, treafurd in my bofome,  
 Deare *Angelio*. You are not euery man,  
 But one, whome my election hath defign'd, 30  
 As the true proper obiect of my foule:  
 I vrge not this t'influate my defert,  
 Or fupple your tri'd temper, with foft phrafes;  
 True friendfhip lothes fuch oylly complement:  
 But from th' aboundance of that loue, that flowes 35  
 Through all my fpirits, is my fpeech enforc'd.

*Ang.* Before your Lordfhip do proceed too far,  
 Let me be bould to intimate thus much;  
 That what fo ere your wifedome hath t'expoſe,  
 Be it the waightieft and moſt rich affaire, 40  
 That euer was included in your breaft,  
 My faith fhall poife it, if not ———

*Pau.* O no more,  
 Thoſe words haue rapt me with their fweet effects,  
 So freely breath'd, and fo reſponſible,  
 To that which I endeoured to extract, 45  
 Arguing a happy mixture of our foules.

*Ange.* Why were there no fuch *fymathy* ſweete  
 Lord?

Yet the impreffure of thoſe ample fauours,  
 I haue deriu'd from your vnmached ſpirit,  
 Would bind my faith to all obferuances. 50

*Pau.* How! fauours *Angello*, ô ſpeake not of them,  
 They are meere paintings, and import no merit,  
 Lookes my loue well? thereon my hopes are plac't:  
 Faith, that is bought with fauours, cannot laſt. *Enters*

*Boy.* My Lord. *Boy.* 55

*Pau.* How now?

Boy. You are fought for all about the house,  
within,

The *Count* your father calls for you.

*Pau.* God, what crossè events do meet my purposes?  
Now will he violently fret and grieve 60  
That I am absent. Boy, say I come presently: *Exit*  
Sweet *Angello*, I cannot now infist *Boy.*  
Vpon particulars, I must serue the time  
The maine of all this is, I am in loue.

*Ange.* Why starts your Lordship? 65

*Pau.* I thought I heard my father comming hither-  
ward, list, ha?

*Ange.* I heare not any thing, it was but your imagi-  
nation fure.

*Pau.* No. 70

*Ange.* No, I assure your Lordship.

*Pau.* I would worke safely.

*Ange.* Why, has he no knowledge of it then?

*Pau.* O no, no creature yet pertakes it but your selfe  
In a third person, and beleue me friend, 75  
The world contains not now another spirit,  
To whom I would reueile it. Harke, harke,

*Seruants.* { *Signior Paulo.* }  
                  { *Lord Ferneze.* } within.

*Ange.* A pox vpon those brazen throated flaues, 80  
What are they mad, trow?

*Pau.* Alas, blame not them,  
Their seruices are (clock-like) to be fet,  
Backward and forward, at their Lords command,  
You know my father's wayward, and his humour  
Must not receiue a check, for then all obiects, 85  
Feede both his grieffe and his impatience,  
And those affections in him, are like powder,  
Apt to enflame with euery little sparke,  
And blow vp reason, therefore *Angelo*, peace.

70 No.] No? *MI*

within. { *Count.* Why this is rare, is he not in the garden? 90  
 { *Crist.* I know not my Lord.  
 { *Count.* See, call him?

*Pau.* He is comming this way, let's withdraw a little. *Exeunt.*

within. { *Seruants.* Signior Paulo, Lord Ferneze,  
 { Lord Paulo. 95

## Scæne 5.

*Enter Count Ferneze, Maximilian, Aurelia, Phœnixella, Sebast. Balthasar.*

*Count.*

**W**Here should he be, trow? did you looke in the armory?

*Sebast.* No my Lord.

*Count.* No, why there? ô who would keepe such drones? *Exeunt Sebast. and Baltha.*

*Enter Martino.*

How now, ha ye found him?

*Mart.* No my Lord. 5

*Count.* No my Lord, I shall haue shortly all my family

Speake nought, but no my Lord, where is *Christophero*,  
*Enter Chrristophero.*

Looke how he stands, you fleepy knaue, *Exit Martino.*  
 What is he not in the Garden? 10

*Christo.* No my good Lord.

*Count.* Your good Lord, ô how this smels of fennell.  
*Enter Sebast. Baltha.*

You haue bene in the garden it appeares, well, well.

Scæne . . . *Count.] Enter count FERNEZE, MAXIMILIAN, AURELIA, PHÆNIXELLA, SEBASTIAN, and BALTHASAR. G*

*Balth.* We cannot find him my Lord.

*Sebast.* He is not in the armory. 15

*Count.* He is not, he is no where, is he?

*Maxi.* Count *Ferneze*.

*Count.* Signior.

*Maxi.* Preferue your patience honorable *Count*.

*Count.* Patience? a Saint would loofe his patience  
to be croft, 20

As I am with a fort of motly braines,

See fee, how like a nest of Rookes they ftand,

*Enter Onion.*

Gaping on one another! now *Diligence*, what news  
bring you?

*Oni.* Ant please your honour. 25

*Count.* Tut, tut, leaue pleasing of my honour *Dili-*  
*gence*, you double with we, come.

*Oni.* How: does he find fault with *Please his*  
*Honour*. S'wounds it has begun a feruingmans fpeech,  
euer fince I belongd to the blew order: I know not 30  
how it may fhew, now I am in blacke, but ———

*Count.* Whats that, you mutter fir? will you proceed?

*Oni.* Ant like your good Lordfhip.

*Count.* Yet more, Gods precious.

*Oni.* What, do not this like him neither? 35

*Count.* What fay you fir knaue?

*Oni.* Mary I fay your Lordfhip were beft to fet me  
to fchoole againe, to learne how to deliuer a meffage.

*Count.* What do you take exceptions at me then.

*Oni.* Exception? I take no exceptions, but by Gods 40  
fo your humours ———

*Count.* Go to you are a Raskall, hold your tongue.

*Oni.* Your Lordfhips poore feruant, I.

*Count.* Tempt not my patience.

23 Gaping at *W*      27 we,] me, *W, G*      31 [*Aside. G*

35 [*Aside. G*      40 Exception?] Exceptions! *G*

*Oni.* Why I hope I am no ſpirit, am I? 45

*Maxi.* My Lord, command your Steward to correct the flauē.

*Oni.* Correct him, S'bloud come you and correct him and you haue a minde to it, correct him, that's a good ieft I faith, the Steward and you both, come and correct him. 50

*Count.* Nay fee, away with him, pull his cloth ouer his eares.

*Oni.* Cloth? tell me of your cloth, here's your cloth, nay and I mourne a minute longer, I am the rotteneft *Onion* that euer ſpake with a tongue. 55

*They thruſt him out.*

*Maxi.* What call your hind's count *Fernese*?

*Count.* His name is *Onion* Signior,

*Maxi.* I thought him ſome ſuch ſawcy companion.

*Count.* Signior *Maximillian*. 60

*Maxi.* Sweet Lord.

*Count.* Let me intreat you, you would not regard Any contempt flowing from ſuch a ſpirit, So rude, ſo barbarous.

*Maxi.* Moſt noble *Count* vnder your fauour— 65

*Coun.* Why Ile tell you Signior, Heele bandy with me word for word, nay more, Put me to ſilence, ſtrike me perfect dumb; And ſo amaze me, that oftentimes I know not, Whether to check or cheriſh his preſumption: 70 Therefore good Signior.

*Maxi.* Sweet Lord ſatiſfie your ſelfe, I am not now to learn how to manage my affections, I haue obſeru'd, and know the difference betweene a baſe wretch and a true man, I can diſtinguiſh them, the property of the wretch is, he would hurt and cannot, of the man, he can hurt, and will not. 75

57 call[you] *G* 57 hind's [name,] *G* 57 call . . . hind's] call you your hind, *W* 77 not. [AURELIA *smiles.* *G*



*Coun.* Go to, my merry daughter, ô these lookes,  
Agree well with your habit, do they not?

*Enter Iuniper.*

*Iunip.* Tut, let me alone. By your fauour, this is 80  
the Gentleman I thinke, Sir you appeare to be an honor-  
able Gentleman, I vnderftand, and could wifh (for mine  
owne part) that things were conden't otherwife then  
they are: but (the world knowes) a foolifh fellow,  
fomewhat procliue, and hafty, he did it in a preiudicate 85  
humour; mary now vpon better computation, he  
wanes; he melts; his poore eyes are in a cold fweat.  
Right noble *Signior*, you can haue but compunction, I  
loue the man, tender your compaffion.

*Maxi.* Doth any man here vnderftand this fellow? 90

*Iunip.* O God fir, I may fay *frustra* to the compre-  
hention of your intellection.

*Maxi.* Before the Lord, he fpeakes all riddle, I  
thinke.

I muft haue a comment ere I can conceiue him. 95

*Count.* Why he fues to haue his fellow *Onion*  
pardon'd,

And you muft grant it *Signior*.

*Maxi.* O with all my foule my Lord, is that his  
motion?

*Iunip.* I fir, and we fhall retort thefe kinde fauours 100  
with all allacrity of fpirit, we can fir, as may be moft  
expedient, as well for the quality as the caufe, till when  
in fpirit of this complement: I reft a poore Cobler,  
feruant to my honorable Lord here, your friend and

*Iuniper.* *Exit.* 105

*Maxi.* How *Iuniper*?

*Count.* I *Signior*.

*Maxi.* He is a fweete youth, his tongue has a happy  
turne when he fleepes.

79 *Enter JUNIPER in his cobbler's dress. G*

*Enter Paulo Ferneze, Francisco, Colomea,  
Angelo, Valentine.*

*Count.* I for then it rests, O Sir your welcome, 110  
Why God be thanked you are found at last:

Signior *Coloma* truly you are welcome,  
I am glad to see you fir so well returned.

*Fran.* I gladly thanke your honour, yet indeed  
I am fory for such cause of heuineffe, 115  
As hath posselt your Lordship in my absence.

*Count.* O *Francisco* you knew her what she was!

*Fran.* She was a wife and honorable Lady.

*Count.* I was she not! well weepe not she is gone,  
Passions duld eye can make two grieues of one, 120  
Whom death marke out, vertue, nor blood can faue,  
Princes, as beggers, all must feed the graue.

*Max.* Are your horse ready Lord *Paulo*,

*Pau.* I signior the stay for vs at the gate.

*Max.* Well tis good. Ladies I will take my leau 125  
of you, Be your fortunes as your selues? faire. Come  
let vs to horse, Count *Ferneze* I beare a spirit full of  
thanks for all your honorable courtesies.

*Count:* Sir I could wish the number and value of  
them more in respect of your deseruings. But Signior 130  
*Maximillian.* I pay you a word in priuate.

*Aur.* I Faith brother you are fitted for a generall  
yonder, Beshrow my heart (If I had *Fortnnatus* hat  
here) and I would not wish my selfe a man and go  
with you, only t' enjoy his pefence. 135

*Pau.* Why do you loue him so well fister.

*Aur.* No by my troth, but I haue such an odde  
prety apprehension of his humour me thinks: that I am  
eene tickled with the conceite of it.

O he is a fine man. 140

*Ang.* And me thinks another may be as fine as he.

*Enter . . . Colomea, . . .] Enter . . . COLONNIA, . . . G*  
123 horses *G* 131 pay] pray *W, G* 131 [*They walk aside. G*

*Aur.* O *Angelio*, do you thinke I do vrge any comparifon againft you? no, I am not fo illbred, as to be a deprauer of your worthines: beleeu me, if I had not fome hope of your abiding with vs, I fhould neuer 145  
defire to go out of black whilft I liued: but learne to fpeake i' the nofe, and turne puritan prefently.

*Ang.* I thanke you Lady: I know you can flout.

*Aur.* Come doe you take it fo? I faith you wrong me. 150

*Fran.* I, but Maddame,  
Thus to difclaime in all the effects of pleafure,  
May make your fadneffe feeme to much affected,  
And then the proper grace of it is loft.

*Phænix* Indeed fir, if I did put on this fadneffe 155  
Onely abroad, and in Society,  
And were in priuate merry; and quick humor'd;  
Then might it feeme affected and abhord:  
But as my lookes appeare, fuch is my fpirit,  
Drown'd vp with confluence of grieffe, and melancholy, 160  
That like to riuers run through all my vaines,  
Quenching the pride and feruour of my blood.

*Max.* My honorable Lord? no more:  
There is the honour of my blood ingag'd,  
For your fonnes fafety.

*Count.* Signior, blame me not, 165  
For tending his fecurity fo much,  
He is mine onely fonne, and that word onely,  
Hath with his ftrong, and reprecuffiue found,  
Stroke my heart cold, and giuen it a deepe wound.

*Max.* Why but ftay, I befeech you, had your Lord- 170  
fhip euer any more fonnes then this.

*Count.* Why haue not you knowen it *Maximilian*?

*Max.* Let my Sword faile me then.

*Count.* I had one other yonger borne then this,

142 do vrge any] urge any *G* do urge my *W* 153 to]  
so *W* 168 his] its *W*

By twife fo many howers as would fill 175  
 The circle of a yeare, his name *Camillo*,  
 Whome in that blacke, and fearfull night I loft,  
 (Tis now a nineteene yeares agone at least,  
 And yet the memory of it fits as fresh  
 Within my braine as twere but yesterday) 180  
 It was that night wherein the great *Chamont*,  
 The generall for *France* surprifed *Vicenza*,  
 Methinks the horror of that clamorous fhout  
 His souldiers gaue' when they attaind the wall,  
 Yet tingles in mine eare, me thinkes I see 185  
 With what amazed lookes, diftracted thoughts,  
 And minds confuf'd, we, that were citizens,  
 Confronted one another: euery ftreet  
 Was filld with bitter selfe tormenting cries,  
 And happy was that foote, that first could presse, 190  
 The flowry champaigne, bordering on *Verona*.  
 Heere I (imploy'd about my deare wiues safety)  
 Whose foule is now in peace) loft my *Camillo*.  
 Who fure was murdered by the barbarous Souldiers,  
 Or elfe I fhould haue heard—my heart is great. 195  
*Sorrow is faint? and passion makes me sweat.*

*Max* Grieve not sweet *Count*: comfort your fpirits,  
 you haue a fonne a noble gentleman, he ftands in the  
 face of honour: For his safety let that be no question.  
 I am maifter of my fortune, and he fhall fhare with 200  
 me. Farewell my honorable Lord. Ladies once more  
 adiew, for your selfe maddam you are a moft rare  
 creature, I tell you fo, be not proud of it, I loue you:  
 come Lord *Paulo* to horfe.

*Pau.* Adiew good Signior *Francesco*: farewell fifter. 205

*Sound a tucket, and as they paffe euery one feue-  
 rally depart, Maximilian, Paulo Ferne-  
 ze and Angelo remaine*

181 that] the *W*      185 ears *W, G*      205 sisters. *G*  
*Sound . . . remaine] A tucket sounds. Exeunt severally.*

*Ang.* How fhall we rid him hence.

*Pau.* Why well inough? fweet *Signior Maximilian*,  
I haue fome fmall occafion to ftay:

If it may pleafe you but take horfe afore

Ile ouer take you, ere your troopes be rang'd. 210

*Max.* Your motion hath taft wel: Lord *Ferneze* I  
go. *Exit Max.*

*Pau.* Now if my loue faire *Rachel*, were fo happy,  
But to looke forth. See fortune doth me grace.

*Enter Rachel.*

Before I can demaund? how now loue. 215

Where is your father?

*Rach.* Gone abroad my Lord:

*Pau.* Thats well.

*Rach.* I but I feare heele prefently returne,  
Are you now going my moft honored Lord?

*Pau.* I my fweet *Rachel*. 220

*Ang.* Before God, fhe is a fweet wench.

*Pau.* *Rachel* I hope I fhall not need to vrge,  
The facred purity of our effects,

As if it hung in triall or fufpence:

Since in our hearts, and by our mutuall vowes, 225

It is confirmd and feald in fight of heauen.

Nay doe not weepe, why ftarte you? feare not, *Loue*.

Your father cannot be return'd fo foone,

I prithee doe not looke fo heuily,

Thou fhalt want nothing.

*Rach.* No is your prefence nothing? 230

I fhall want that, and wanting that, want all:

For that is all to me.

*Pau.* Content thee fweet,

SCENE III. *The Street before JAQUES DE PRIE'S House. Enter*  
*PAULO FERNEZE, and ANGELO, followed by MAXIMILIAN. G*

210 ranged. *MI* 211 hath] doth *W, G* 214 But] As *W*

221 [*Aside. G* 227 ftarte] ftare *W* 228 returned *MI*

229 heuily *MI* 230 nothing . . . nothing, *MI* 231 all *MI*

232 fweet *MI*

I haue Made choife here of a conftant friend  
 This gentleman? one, whofe zealous loue  
 I doe refofe more, then on all the world, 235  
 Thy beauteous felfe excepted: and to him,  
 Haue I committed my deere care of thee,  
 As to my genius, or my other foule,  
 Receiue him gentle loue, and what deffects  
 My abfence proues, his prefence fhall fupply. 240  
 'The time is enuious of our longer ftay.  
 Farewell deere *Rachel*.

*Rach*: Moft deere Lord, adew,  
 Heauen and honour crowne your deeds, and you.

*Exit Rachel*.

*Pau*. Faith tell me *Angelio* how doft thou like her?

*Ang*. Troth well my Lord, but fhall I fpeake my  
 mind. 245

*Pau*. I prithee doe.

*Ang*. She is deriud too meanely to be wife  
 To fuch a noble perfon, in my iudgement.

*Pau*. Nay then thy iudgement is to meane, I fee:  
 Didft thou neare read in difference of good, 250  
 Tis more to fhine in vertue then in bloud.

*Enter Iaques*.

*Ang*. Come you are fo fententious my Lord.

*Pau*. Here comes her father. How doft thou good  
*Iaques*?

*Ang*. God faue thee *Iaques*.

*Iaq*. What fhould this meane? *Rachel* open the dore. 255

*Exit Iaques*.

*Ang*. Sbloud how the poore flaue lookes, as though  
 He had bene haunted by the fpirit *Lar*,

234 one, whofe] on whofe *W* one, [on] whose *G* 238 foule.  
*MI* 239 Rfciue hi . . . loue . . . deffects, *MI* 243 you.]  
 you, *MI* 249 meene, *MI* 249 fee] fear *W* 250 good  
*MI* 256 looks [aghast,] *G*

Or feene the ghoſt of ſome great *Satrapas*  
In an vnſauory ſheet.

*Pau.* I muſe he ſpake not, belike he was amaz 260  
Comming ſo ſuddenly and vnprepared? Well lets go.

*Exeunt.*

Actus ſecundi Scæna prima.

*Enter Iaques ſolus.*

**S**O now inough my heart, beat now no more. ;  
At leaſt for this afright, what a could ſweat  
Flow'd on my browes, and ouer all my boſome!  
Had I not reaſon? to behold my dore  
Beſet with vnthrifts, and my ſelfe abroad? 5  
Why *Iaques?* was their nothing in the houſe  
Worth a continuall eye, a vigelent thought,  
Whoſe head ſhould neuer nod, nor eyes once wincke?  
Looke on my coate, my thoughts; worne quite thredbare,  
That time could neuer couer with a nappe, 10  
And by it learne, neuer with nappes of fleepe,  
To ſmother your conceipts of that you keepe.  
But yet, I maruell, why theſe gallant youths  
Spoke me ſo faire, and I eſteemd a beggar?  
The end of flattery, is gaine, or lechery: 15  
If they ſeeke gaine of me, they thinke me rich,  
But that they do not: for their other obiect:  
Tis in my handſome daughter, if it be.  
And by your leaue, her handſomneſſe may tell them  
My beggery counterfeits, and, that her neatneſſe, 20  
Flowes from ſome ſtore of wealth, that breakes my  
coffers,  
With this fame engine, loue to mine owne breed.

258 *Satrapas.* *MI*      260 not,] no, *MI*      261 go: *MI*  
ACTUS . . . *ſolus.*] ACT II. SCENE I. *The Court-yard, at the*  
*back of JAQUES' Houſe.* Enter JAQUES. *G*      11 knaps *W*

But this is answered: *Beggers will keepe fine,  
 Their daughters, being faire, though themselues pine.*  
 Well then, it is for her, I, t'is fure for her, 25  
 And I make her so briske for some of them,  
 That I might liue alone once with my gold.  
 O t'is a fweet companion! kind and true,  
 A man may trust it when his father cheats him;  
 Brother, or friend, or wife, ô wondrous pelfe, 30  
 „*That which makes all men false, is true it selfe.*  
 But now this maid, is but suppos'd my daughter:  
 For I being Steward to a Lord of France,  
 Of great estate, and wealth, called Lord *Chammount,*  
 He gone into the warres, I stole his treasure; 35  
 (But heare not, any thing) I stole his treasure,  
 And this his daughter, being but two yeares old,  
 Because it lou'd me so, that it would leaue  
 The nurse her selfe, to come into mine armes,  
 And had I left it, it would fure haue dyed. 40  
 Now herein I was kinde, and had a conscience;  
 And since her Lady mother that did dye  
 In child-bed of her, loued me passing well,  
 It may be nature fashioned this affection,  
 Both in the child and her: but hees ill bred, 45  
 That ranfackes tombes, and doth deface the dead.  
 I'le therefore say no more: suppose the rest,  
 Here haue I chang'd my forme, my name and hers.  
 And liue obfurely, to enioy more safe *Enter Rachel.*  
 My deereft treasure. But I must abroad, *Rachel.* 50  
*Rach.* VVhat is your pleasure fir?  
*Iaq.* *Rachel* I must abroad.  
 Lock thy selfe in, but yet take out the key,  
 That whofoeuer peepes in at the key-hole,  
 May yet imagine there is none at home. 55  
*Rach.* I will fir.  
*Iaq.* But harke thee *Rachel:* say a theefe should  
 come,



And misse the key, he would refoule indeede  
 None were at home, and fo breake in the rather :  
 Ope the doore *Rachel*, fet it open daughter ; 60  
 But fit in it thy selfe: and talke aloud,  
 As if there were some more in house with thee :  
 Put out the fire, kill the chimnies hart,  
 That it may breath no more then a dead man,  
 The more we spare my child, the more we gaine, 65  
*Exeunt.*

## Scène 2.

*Enter Christophero, Iuniper and Onion.*

**C***Hrist.* What sayes my fellow *Onion*? come on.  
**O***ni.* All of a house fir, but no fellowes, you are  
 my Lords Steward, but I pray you what thinke  
 you of loue, fir?  
*Chrift.* Of loue *Onion*? Why it's a very honour- 5  
 able humor.  
*O**ni.* Nay if it be but worshipfull I care not.  
*Iunip.* Go to, it's honorable, checke not at the con-  
 ceit of the Gentleman.  
*O**ni.* But in truth fir, you shall do well to think well 10  
 of loue :  
 For it thinkes well of you, in me, I assure you.  
*Chrif.* Gramercy fellow *Onion*: I do thinke well,  
 thou art in loue, art thou?  
*O**ni.* Partly fir, but I am asham'd to say wholly. 15  
*Chrif.* Well, I will further it in thee to any honest  
 woman, or maiden, the best I can.  
*Iunip.* Why now you come neere him fir, he doth  
 vaile,

62 th' house G      Scène . . . *Onion.*] SCENE II. *A Room*  
*in count FERNEZE'S House. Enter CHRISTOPHERO, JUNIPER, and*  
*ONION. G*

He doth remunerate, he doth chaw the cud in the  
kindnesse 20

Of an honest imperfection to your worship.

*Chrisf.* But who is it thou louest fellow *Onion*?

*Oni.* Mary a poore mans daughter, but none of the  
honestest, I hope. 25

*Chrisf.* Why, wouldst thou not haue her honest?

*Oni.* O no, for then I am sure she would not haue me.  
T'is *Rachel de Prie*.

*Chrisf.* Why, she hath the name of a very vertuous  
mayden. 30

*Iunip.* So shee is fir, but the fellow talkes in quid-  
dits, he.

*Chrisf.* What wouldst thou haue me do in the matter?

*Oni.* Do nothing fir, I pray you, but speake for me.

*Chrisf.* In what maner? 35

*Oni.* My fellow *Iuniper* can tell you fir.

*Iunip.* Why as thus fir. Your worship may com-  
mend him for a fellow fit for confanguinity, and that  
he shaketh with desire of procreation, or fo.

*Chrisf.* That were not so good, me thinkes. 40

*Iunip.* No fir, why so fir? what if you should say to  
her, correborate thy selfe sweete soule, let me distin-  
guish thy pappes with my fingers, diuine Mumps, prety  
*Pastorella*? lookest thou so sweet and bounteous?  
comfort my friend here. 45

*Chrisf.* Well I perceiue you wish, I should say some-  
thing may do him grace, and further his desires, and  
that be sure I will.

*Oni.* I thanke you fir, God faue your life, I pray  
God fir. 50

*Iunip.* Your worship is too good to liue long: youle  
contaminate me no seruice.

*Chrisf.* Command thou wouldst say, no good *Iuniper*.

*Iunip.* Health and wealth fir.

*Exeunt Onion and Iuniper.*

*Chrif.* This wench wil I folicite for my felfe, 55  
 Making my Lord and maifter priuy to it;  
 And if he fecond me with his confent,  
 I will procede, as hauing long ere this,  
 Thought her a worthy choyce to make my wife. *Exit.*

### Scène 3.

*Enter Aurelia, Phœnixella.*

**A** *Vre.* Roome for a cafe of matrons coloured blacke,  
 How motherly my mothers death hath made vs?  
 I would I had fome girles now to bring vp;  
 O I could make a wench fo vertuous,  
 She fhould fay grace to euery bit of meate, 5  
 And gape no wider then a wafers thickneffe:  
 And the fhould make French curfies, fo moft low,  
 That euery touch fhould turne her ouer backward.

*Phœni.* Sifter, thefe words become not your attire,  
 Nor your eftate: our vertuous mothers death 10  
 Should print more deepe effects of forrow in vs,  
 Then may be worne out in fo little time.

*Aure.* Sifter, faith you take too much Tobacco,  
 It makes you blacke within, as y' are without.  
 What true-ftich fifter? both your fides alike? 15  
 Be of a fleighter worke: for of my word,  
 You fhall be fold as deere or rather deerer?  
 Will you be bound to *customes* and to *rites*?  
 Shed profitable teares, weepe for aduantage;  
 Or elfe, do all things, as you are enclynd. 20  
 Hate when your ftomacke ferues (*faith the Phyfitian*)

59 Thought] Though *M* Scène . . . *Phœnixella.*] SCENE  
 III. *Another Room in the Same. Enter, etc. G* 13 i' faith  
*W, G* 21 Hate] Eat *W, G*

Not at *eleuen* and *fixe*. So if your humour  
 Be now affected with this heauineffe.  
 Giue me the reines and spare not, as I do,  
 In this my pleafurable appetite, 25  
 It is *Præcifianisme* to alter that  
 With auftere iudgement, that is giuen by nature.  
 I wept you faw too, when my mother dyed:  
 For then I found it eafier to do fo,  
 And fitter with my moode, then not to weepe. 30  
 But now tis otherwife, another time  
 Perhaps I fhall haue fuch deepe thoughts of her,  
 That I fhall weepe afrefh, fome tweluemonth hence,  
 And I will weepe, if I be fo dispos'd,  
 And put on blacke, as grimly then, as now; 35  
 Let the minde go ftill with the bodies ftature,  
*Iudgement is fit for Iudges, giue me nature.*

## Scæne. 4.

*Enter Aurelia, Phœnixella, Francisco, Angelo.*

**F***Ran.* See Signior *Angelo* here are the Ladies,  
 Go you and comfort one, Ile to the other.  
*Ange.* Therefore I come fir, I'le to the eldeft.  
 God faue you Ladies, thefe fad moods of yours,  
 That make you choofe thefe folitary walkes, 5  
 Are hurtfull for your beauties.

*Aure.* If we had them.

*Ange.* Come, that condition might be for your  
 hearts,

When you proteft faith, fince we cannot fee them.  
 But this fame heart of beauty, your fweet face  
 Is in mine eye ftill.

24 me] it *W, G*      30 moode,] mode, *W*      Scæne . . .  
*Angelo.*] *Enter FRANCISCO COLONNIA and ANGELO. G*  
 4 moods] modes *W*

*Aure.* O you cut my heart  
with your sharpe eye. 10

*Ange.* Nay Lady thats not fo, your heart's to hard.

*Aure.* My beauties hart?

*Ange.* O no.

I meane that regent of affection, *Maddam*, 15  
That tramples on al loue with fuch contempt  
n this faire breaft.

*Aur.* No more, your drift is fauour'd,  
I had rather feeme hard hearted

*Ang.* Then hard fauour'd,  
Is that your meaning, Lady?

*Aur.* Go too fir.

Your wits are frefh I know, they need no fpur. 20

*Ang.* And therefore you wil ride them.

*Aur.* Say I doe.

They will not tire I hope?

*Ang.* No not with you, hark you fweet Lady.

*Fran.* Tis much pittie *Maddam*.

You fhould haue any reafon to retaine 25

This figne of grieffe, much leffe the thing difignde.

*Phæ.* Griefes are more fit for Ladies then their  
pleafures.

*Fran.* That is for fuch as follow nought but  
pleafures.

But you that temper them fo wel with vertues,  
Vfing your griefes fo it would prooue them pleafures. 30

And you would feeme in caufe of griefes & pleafures  
equally pleafant.

*Phæ.* Sir fo I do now.

It is the exceffe of either that I ftriuie  
So much to fhun in all my proou'd endeauours, 35

Although perhaps vnto a generall eye,  
I may appeare moft wedded to my griefes,

Yet doth my mind forsake no taft of pleasure,  
 I meane that happy pleasure of the foule,  
 Deuine and facred contemplation 40  
 Of that eternall, and most glorious bliffe,  
 Propofed as the crowne vnto our foules.

*Fran.* I will be filent, yet that I may ferue  
 But as a *Decade* in the art of memory  
 To put you ftill in mind of your owne vertues 45  
 When your too ferious thoughts make you too fad)  
 Accept me for your feruant honored Lady.

*Phan.* Those cerimonies are too comon fignior  
*Francis,*

For your vncommon grauitie, and iudgement,  
 And fits them onely, that are nought but cerimony. 50

*Ang.* Come, I will not fue, ftally to be your feruant,  
 But a new tearme, will you be my refuge?

*Aur.* Your refuge, why fir.

*Ange.* That I might fly to you, when all elfe faile  
 me.

*Aur.* And you be good at flying, be my Plouer. 55

*Ang.* Nay take away the P.

*Aur.* Tut, then you cannot fly:

*Ang.* Ile warrant you. Ile borrow *Cupids* wings.

*Aur.* Maffe then I feare me youle do ftrange things: .  
 I pray you blame me not, if I fufpect you, 60  
 Your owne confeffion fimply doth detect you,  
 Nay and you be fo great in *Cupids* bookes,  
 T'will make me Iealous: you can with your lookes  
 (I warrant you) enflame a womans heart,  
 And at your pleasure take loues golden dart, 65  
 And wound the brest of any vertous maide.  
 Would I were hence: good Faith I am affraid,

48 fignior *Francis,*] signior, G      50 fit G      52 [*Comes for-*  
*ward with* AUR. G      63 Iealous. D, M1      64 I'll W

You can conſtraine one ere they be aware,  
To run mad for your loue?

*Ang.* O this is rate.

Scène 6. [5.]

*Aurelio, Phanixella, Francisco, Angelo, Count.*

**C**ount. Cloſe with my daughters gentlemen? wel  
done,

Tis like your felues: nay luſty *Angelo*,  
Let not my preſence make you bauke your ſport,  
I will not breake a minute of diſcourſe  
Twixt you and one of your faire Miſtreſſes. 5

*Ang.* One of my miſtreſſes? why thinks your Lord-  
ſhip

I haue ſo many

*Count.* Many? no *Angelo*.

I do not thinke th'aſt many, ſome fourteene  
I here thou haſt, euen of our worthieſt dames,  
Of any note, in *Millaine*: 10

*Ang.* Nay good my Lord fourteene: it is not ſo.

*Count.* By'th the Maſſe that iſt, here are their names  
to ſhew

Fourteene, or fiſteene t'one. *Good Angelo*.

You need not be aſhamd of any of them,

They are gallants all.

*Ang.* Sbloud you are ſuch a Lord. 15

*Count.* Nay ſtay ſweet *Angelo*, I am diſpoſed  
A little to be pleaſant paſt my couſtome,

*Exit Ang:*

69 rate.] rare! *W, G* Scène . . . *Count.*] *Enter count FER-*  
*NEZE. G* 12 By 'th the] By th' *W* By the *G*

He's gone? he's gone, I haue difgrafft him fhrewdly,  
 Daughters take heede of him, he's a wild youth,  
 Looke what he fayer to you beleeeue him not, 20  
 He will fweare loue to euery one he fees.

*Francifco*, giue them councell, good *Francifco*,  
 I dare truſt thee with both, but him with neither.

*Fran.* Your Lordſhip yet may truſt both them with  
 him. *Exunt.*

Scæne 7. [6.]

*Count. Chriſtopher,*

*Count.* Well goe your waies away, how now *Chriſt-*  
*topher,*

What newes with you?

*Chriſt.* I haue an humble ſuit to your good Lordſhip.

*Count.* A ſuit *Chriſtopher?* what ſuit I prithe? 5

*Chriſt.* I would craue pardon at your Lordſhips  
 hands,

If it ſeeme vaine or ſimple in your fight.

*Count.* Ile pardon all ſimplicity, *Chriſtopher,*  
 What is thy ſuit?

*Chriſt.* Perhaps being now ſo old a batcheler, 10  
 I ſhall ſeeme halfe vnwife, to bend my ſelfe  
 In ſtrict affection to a poore yong maide.

*Count.* What? is it touching loue *Chriſtopher?*  
 Art thou diſpoſt to marry, why tis well.

*Chriſto.* I, but your Lordſhip may imagine now 15  
 That I being ſteward of your honours houſe.

If I be married once, will more regard  
 The maintenance of my wife and of my charge,  
 Then the due diſcharge of my place and office:

*Count.* No, no, *Chriſtopher,* I know thee honeſt. 20

*Chriſto.* Good faith my Lord, yout honour may  
 ſuſpect it—but—

Scæne . . . *Chriſtopher,*] *om. G* I away, [*Exeunt* AUR. PHÆN.  
 and FRANCISCO. *Enter* CHRISTOPHERO. *G* 1, 5, 8, 13, 20 *Chriſ-*  
*tophero W, G*



*Count.* Then I should wrong thee, thou hast euer  
been

Honest and true, and will be still I knowe.

*Chris.* I but this marriage alters many men: 25

And you may feare, it will do me my Lord,

But ere it do so? I will vndergoe

Ten thousand feuerall deaths.

*Count.* I know it man.

Who wouldst thou haue I prithee?

*Chris.* *Rachel de prie,*

If your good Lordship, graunt me your consent. 30

*Count.* *Rachel de prie?* what the poore beggers  
daughter?

Shees a right handsome maide, how poore soeuer,

And thou hast my consent, with all my hart.

*Chris.* I humbly thanke your honour. Ile now aske  
her father. *Exit.* 35

*Count.* Do so *Christofero* thou shalt do well.

Tis strange (she being so poore) he should affect her,

But this is more strange that my selfe should loue her.

I spide her, lately, at her fathers doore,

And if I did not see in her sweet face 40

Gentry and noblenesse, nere trust me more:

But this perswasion, fancie wrought in me,

That fancie being created with her lookes,

For where loue is he thinke his basest obiect

Gentle and noble: I am farre in loue, 45

And shall be forc'd to wrong my honest steward,

For I must sue, and seeke her for my selfe;

How much my duetie to my late dead wife,

And my owne deere renoune so ere it swaies,

Ile to her father straight. *Loue hates delays.* *Exit.* 50

## Scæne 8. [7.]

Enter Onion, Iuniper, Valentine, Sebastian,  
Balthasar, Martino.

**O**nion. Come on I faith, lets to some exercise or  
other my hearts:

Fetch the hilts fellow *Iuniper*, wilt thou play:

*Exit Martino.*

*Iun.* I cannot resolve you? tis as I am fitted with the  
ingenuity, quantity, or quality of the cudgell. 5

*Valen.* How dost thou bastinado the poore cudgell  
with tearmes?

*Iuni.* O *Ingle*, I haue the phraeses man, and the  
*Anagrams* and the *Epitaphs*, fitting the mistery of the  
noble science. 10

*Oni.* Ile be hangd & he were not misbegotten of  
some fencer.

*Sebast.* Sirrah *Valentine*, you can resolve me now,  
haue they their maisters of defence in other countries  
as we haue here in *Italy*? 15

*Valen.* O Lord, I, especially they in *Vtopia*, there  
they performe their prizes and chalenges, with as great  
cerimony as the *Italian* or any nation else.

*Balt.* Indeed? how is the manner of it (for gods  
loue) good *Valeniine*? 20

*Iuni.* *Ingle*? I prithee make recourse vnto vs, wee  
are thy friends and familiars: sweet *Ingle*.

*Valen.* Why thus fir.

*Oni.* God a mercy good *Valentine*, nay go on.

*Iuni.* *Silentium bonus socius Onionus*, good fellow 25  
*Onion* be not so ingenious, and turbulent: so fir? and  
how? how sweete *Ingle*?

*Valen.* Marry, first they are brought to the publicke  
*Theater*:

Scæne 7.] SCENE IV. A Hall in the Same. Enter, etc. G

*Iuni.* What? ha? they *Theater* there 30

*Valen.* Theaters? I and plaies to: both tragidy and comedy & fet fourth with as much state as can be imagined?

*Iuni.* By Gods fo; a man is nobody, till he has trauelled. 35

*Sebast.* And how are their plaies? as ours are? extemporall?

*Valen.* O no? all premeditated things, and some of them very good I faith, my maister vsed to visite them often when he was there. 40

*Balth.* Why how are they in a place where any man may see them?

*Valen.* I, in the common *Theaters*, I tell you. But the sport is at a new play to obserue the sway and variety of oppinion that passeth it. A man shall haue such a confus'd mixture of iudgement, powr'd out in the throng there, as ridiculous, as laughter it selfe: one saies he likes not the writing, another likes not the plot, another not the playing. And sometimes a fellow that comes not there past once in five yeare at a *Parliament* time or so, will be as deepe myr'd in censuring as the best, and sweare by Gods foote he would neuer stirre his foote to see a hundred such as that is. 45 50

*Oni.* I must trauell to see these things, I shall nere think well of my selfe else. 55

*Iunip.* Fellow *Onion*, Ile beare thy charges and thou wilt but pilgrimize it along with me, to the land of *Vtopia*.

*Sebast.* Why but me thinkes such rookes as these should be asham'd to iudge. 60

*Valen.* Not a whit? the rankest stinkard of them all, will take vpon him as peremptory, as if he had writ himselfe *in artibus magister*.

*Sebast.* And do they stand to a popular censure for any thing they present. 65

*Valen.* I euer, euer, and the people generally are very acceptiue and apt to applaud any meritable worke, but there are two forts of persons that most commonly are infectious to a whole auditory.

*Balth.* What be they? 70

*Iunip.* I come lets know them.

*Oni.* It were good they were noted.

*Valen.* Marry? one is the rude barbarous crue, a people that haue no braines, and yet grounded iudgements, these will hiss any thing that mounts about their grounded capacities. But the other are worth the obseruation, I faith. 75

*Omnes.* What be they? what be they?

*Valen.* Faith a few *Caprichious* gallants.

*Iunip.* *Caprichious?* Itay, that word's for me. 80

*Valen.* And they haue taken such a habit of dislike in all things, that they will approue nothing, be it neuer so conceited or elaborate, but sit disperft, making faces, and spitting, wagging their vpright eares and cry filthy, filthy. Simply vttering their owne condition, and vsing their wryed countenances in stead of a vice, to turne the good aspects of all that shall sit neere them, from what they behold. *Enter Martino with cudgels.* 85

*Oni.* O that's well sayd, lay them downe, come firs. Who plaies, fellow *Iuniper, Sebastian, Balthasar:* 90  
Some body take them vp, come.

*Iunip.* Ingle *Valentine?*

*Valen.* Not I fir, I professe it not.

*Iunip.* *Sebastian.*

*Sebast.* *Balthasar.* 95

*Balth.* Who? I?

*Oni.* Come, but one bout, Ile giue hem thee, I faith.

*Balth.* Why, heres *Martino*.

*Oni.* Foe he, alas he cannot play a whit, man.

*Iunip.* That's all one: no more could you *in stata* 100  
*quo prius*, *Martino*, play with him, euery man has his  
beginning and conduction.

*Mart.* Will you not hurt me fellow *Onion*?

*Oni.* Hurt thee, no? and I do, put me among pot-  
hearsb, And chop me to peeces, come on? 105

*Iunip.* By your fauor sweeet bullies giue them  
roome, back, fo, *Martino*, do not looke fo thin vpon the  
matter.

*Oni.* Ha, well plaid, fall ouer to my legge now? fo,  
to your guard againe, excellent, to my head now, make 110  
home your blow: spare not me, make it home, good,  
good againe.

*Sebast:* Why how now *Peter*?

*Valen.* Gods fo, *Onion* has caught a bruife.

*Iunip.* Couragio? be not *caprichious*? what? 115

*Oni.* *Caprichious*? not I, I scorn to be *caprichious*  
for a scrach, *Martino* must haue another bout, come:

*Val. Seb. Balth.* No, no, play no more, play no  
more.

*Oni.* Foe, tis nothing, a philip, a deuife, fellow 120  
*Iuniper* prithee get me a Plantan, I had rather play  
with one that had skil by halfe.

*Mart.* By my troth, fellow *Onion*, twas againft my  
will.

*Oni.* Nay that's not fo, twas againft my head, 125  
But come, weele ha one bout more.

*Iunip.* Not a bout, not a stroke.

*Omnes.* No more, no more.

99 Foe] Foh, *W*, *G*      100 *statu* *W*, *G*      108 [MART. and  
ONION play a bout at cudgels. *G*      112 [MART. breaks his head. *G*  
117 *Martino* must] I must *G*      117 Come. *B*, *D*, *M1*, *M2*  
118 *Val.* . . . *Balth.*] *Jun.* *G*      120 Foe,] Foh, *W*, *G* .  
128 [Exit MARTINO. *G*

*Iunip.* Why Ile giue you demonstration, how it came, Thou openest the dagger to falsifie ouer with the back sword frick, and he interrupted, before he could fall to the clofe. 130

*Oni.* No, no, I know best how it was better thē any man here, I felt his play presently: for looke you, I gathered vpon him thus, thus do you see? for the double locke, and tooke it fingle on the head. 135

*Valen.* He faves very true, he tooke it fingle on the head.

*Sebast.* Come lets go.

*Enter Martino with a cob-web.*

*Mar.* Here fellow *Onion*, heres a cob-web. 140

*Oni.* How? a cob-web *Martino*, I will haue another bout with you? S'wounds do you first breake my head, and then giue me a plaister in scorne? come to it, I will haue a bout.

*Mart.* God's my witnesse. 145

*Oni.* Tut! your witnesse cannot ferue.

*Iunip.* S'bloud? why what, thou are not lunatike, art thou? and thou bee'ft auoide *Mephostophiles*. Say the signe should be in *Aries* now: as it may be for all vs, where were your life? Answer me that? 150

*Sebast.* Hee faves well, *Onion*.

*Valen.* I indeed doo's he.

*Iunip.* Come, come, you are a foolish *Naturalist*, go, get a white a of an egge, and a little flax, and close the breach of the head, it is the most conduible thing that can be. *Martino*, do not inffinate vpon your good fortune, but play an honest part and beare away the bucklers. 155

*Exeunt.*

130 openedst thy *W* open'dst the *G* 131 frick,] trick, *W*, *G*  
 148 Mephostophilus *W*, *G* 152 I indeed] Indeed *W*, *G*  
 154 a of] of *W*, *G*

## Act 3. Scène 1.

*Enter Angelo solus.*

**A** Nge. My yong and fimple friend, *Paulo Ferneze*,  
 Bound me with mighty folemne coniurations,  
 To be true to him, in his loue, to *Rachel*,  
 And to folicite his remembrance ffill,  
 In his enforced abfence, much, I faith. 5  
 True to my friend in cafes of affection?  
 In womens cafes? what a left it is?  
 How filly he is, that imagines it!  
 He is an affe that will keepe promife ftricktly  
 In any thing that checkes his priuate pleafure; 10  
 Chiefly in loue. S'bloud am not I a man?  
 Haue I not eyes that are as free to looke?  
 And bloud to be enflam'd as well as his?  
 And when it is fo, fhall I not purfue  
 Mine owne loues longings, but preferre my friends? 15  
 I tis a good foole, do fo, hang me then,  
 Becaufe I fwore, alas, who doo's not know,  
 That louers periuries are ridiculous?  
 Haue at thee *Rachel*: Ile go court her fure:  
 For now I know her father is abroad. *Enter Iaques.* 20  
 S'bloud fee, he is here, ô what damn'd lucke is this?  
 This labour's loft, I muft by no meanes fee him.  
*tau, dery, dery, Exit.*

## Scène 2.

*Iaques, Christophero.*

**I** Aq. Mifchiefe and hell, what is this man a fpirit,  
 Haunts he my houfes ghoft? ffill at my doore?  
 He has beene at my doore, he has beene in,  
 In my deere doore: pray God my gold be fafe.

Act . . . *solus.*] ACT III. SCENE I. *The Street before JAQUES  
 DE PRIE'S House. Enter ANGELO. G* 23 [*Exit singing. G*  
 Scène . . . *Christophero.*] *om. G*

*Enter Christophero.*

Gods pittie, heres another. *Rachel, ho Rachel.* 5

*Chrif.* God faue you honest father.

*Iaq.* *Rachel,* Gods light, come to me, *Rachel,*  
*Rachel!* *Exit.*

*Chrif.* Now in Gods name what ayles he? this is  
ftrange!

He loues his daughter so, Ile lay my life,  
That hee's afraid, hauing beene now abroad, 10  
I come to seeke her loue vnlawfully. *Enter Iaqués.*

*Iaq.* Tis safe, tis safe, they haue not rob'd my treasure.

*Chrif.* Let it not seeme offensiue to you fir.

*Iaq.* Sir, Gods my life, fir, fir, call me fir.

*Chrif.* Good father here me.

*Iaq.* You are most welcome fir, 15

I meant almost; and would your worship speake?

Would you abase your selfe to speake to me?

*Chrif.* Tis no abasing father: my intent

Is to do further honour to you fir

Then onely speake: which is to be your sonne. 20

*Iaq.* My gold is in his noftrels, he has smelt it,  
Breake breast, breake heart, fall on the earth my  
entrailes,

With this fame bursting admiration!

He knowes my gold, he knowes of all my treasure,  
How do you know fir? whereby do you guesse? 25

*Chrif.* At what fir? what ist you meane?

*Iaq.* I aske, an't please your Gentle worship, how  
you know?

I meane, how I should make your worship know  
That I haue nothing— 30

To giue with my poore daughter? I haue nothing:

The very aire, bounteous to euery man,

Is scant to me, fir.



*Chris.* I do thinke good father, you are but poore,

*Iaq.* He thinkes so, harke, but thinke so: 35

He thinkes not so, he knowes of all my treafure. *Exit.*

*Chris.* Poore man he is so ouerioyed to heare

His daughter may be past his hopes bestowed,  
That betwixt feare and hope (if I meane simply)

He is thus paffionate. *Enter Iagues.* 40

*Iaq.* Yet all is safe within, is none without?

No body breake my walles?

*Chris.* What say you father, shall I haue your  
daughter?

*Iaq.* I haue no dowry to bestow vpon her.

*Chris.* I do expect none, father.

*Iaq.* That is well, 45

Then I beseech your worfhip make no question

Of that you wish, tis too much fauour to me.

*Chris.* Ile leaue him now to giue his paffions breath,

Which being fetled, I will fetch his daughter:

I shall but moue too much, to speake now to him. 50

*Exit Christophero.*

*Iaq.* So, hee's gone, would all were dead and gone,

That I might liue with my deere gold alone.

### Scène 3.

*Iagues, Count.*

**C***ount.* Here is the poore old man.

*Iaq.* Out of my foule another, comes he hither?

*Count.* Be not difmaid old man, I come to  
cheere you.

*Iaq.* To me by heauen,

Turne ribs to brasse, turne voice into a trumpet, 5

To rattle out the battels of my thoughts,  
One comes to hold me talke, while th' other robbes me.

*Exit.*

*Count.* He has forgot me fure: what should this  
meane?

He feares authority, and my want of wife  
Will take his daughter from him to defame her: 10  
He that hath naught on earth but one poore daughter,  
May take this extasie of care to keepe her.

*Enter Iaques.*

*Iaq.* And yet tis safe: they meane not to vse force,  
But fawning comming. I shall easly know 15  
By his next question, if he thinke me rich,  
Whom see I? my good Lord?

*Count.* Stand vp good father, I call thee not father  
for thy age,  
But that I gladly wifh to be thy sonne,  
In honoured marriage with thy beauteous daughter. 20

*Iaq.* O, fo, fo, fo, fo, fo, this is for gold,  
Now it is fure, this is my daughters neatneffe,  
Makes them beleue me rich. No, my good Lord,  
Ile tell you all; how my poore haplesse daughter  
Got that attire she weares from top to toe. 25

*Count.* Why father, this is nothing.

*Iaq.* O yes, good my Lord.

*Count.* Indeed it is not.

*Iaq.* Nay sweet Lord pardon me? do not diffemble,  
Heare your poore beards-man speake; tis requisite 30  
That I (so huge a beggar) make account  
Of things that passe my calling: she was borne  
T'enioy nothing vnderneath the sonne:  
But that, if she had more then other beggars  
She should be enuied: I will tell you then 35

7 [*Aside and exit.* G 14 comming.] cunning. G  
15 [*Aside.* G 17 (*second*) father] good father W [good]  
father G 23 rich. [*Aside.*] G

How she had all she weares, her warme shooes (God  
wot)

A kind maide gaue her, seeing her go barefoot  
In a cold frosty morning; God requite her;  
Her homely itockings

*Count.* Father, Ile heare no more, thou mou'ft too  
much

40

With thy too curious answere for thy daughter,  
That doth deserue a thousand times as much,  
Ile be thy Sonne in law, and she shall weare  
Th'attire of Countesses.

*Iaq.* O good my Lord,  
Mock not the poore, remembers not your Lordship, 45  
That pouerty is the precious gift of God.  
As well as riches, tread vpon me, rather  
Then mocke my poorenes.

*Count.* Rife I say:  
When I mocke poorenes, then heauens make me poore. 50

*Enter Nuntius.*

### Scæne 7. [4.]

*Nuncio, Count.*

**N**<sup>Vn.</sup> See heres the *Count Ferneze*, I will tell him  
The haplesse accident of his braue sonne,  
That hee may seeke the sooner to redeeme him,  
*Exit Iagues.*

God saue your Lordship.

*Count.* You are right welcome fir.

*Nun.* I would I brought such newes as might  
deserue it.

5

*Count.* What, bring you me ill newes?

*Nun.* Tis ill my Lord,  
Yet such as vñall chance of warre affoord,

47 [*Kneels. G*      50 heaven *W, G*      50 poore. . . . *Count.*  
[*Exit JAQUES. Enter a Messenger. G*

And for which all men are prepar'd that vse it,  
 And those that vse it not, but in their friends,  
 Or in their children.

*Count.* Ill newes of my sonne? 10

My deere and onely sonne, Ile lay my soule,  
 Ay me accurs'd, thought of his death doth wound me,  
 And the report of it will kill me quite.

*Nun.* Tis not so ill my Lord.

*Count.* How then? 15

*Nun.* Hee's taken prisoner, and that's all.

*Count.* That's enough, enough,  
 I fet my thoughts on loue, on seruile loue,  
 Forget my vertuous wife, feele not the dangers,  
 The bands and wounds of mine owne flesh and blood, 20  
 And therein am a mad man: therein plagu'd,  
 With the most iust affliction vnder heauen.  
 Is *Maximilian* taken prisoner to?

*Nun.* My good my Lord, he is return'd with pris-  
 oners.

*Count.* Ift possible, can *Maximilian*? 25  
 Returne, and view my face without my sonne,  
 For whom he swore such care as for himselfe?

*Nun.* My Lord no care can change the euent of  
 war.

*Count.* O! in what tempests do my fortunes faile,  
 Still wrackt with winds more foule and contrary, 30  
 Then any northen gwest, or Southerne flawe?  
 That euer yet inforc't the sea to gape,  
 And swallow the poore Marchants traffique vp?  
 Firft in *Vieenza*, loft I my first sonne;  
 Next here in *Millaine* my most deere lou'd Lady: 35  
 And now my *Paulo*, prisoner to the *French*,  
 Which last being printed with my other griefes,  
 Doth make so huge a volume, that my brest

12 Ay] Ah *W, G*    24 My] No, *W, G*    31 gwest,] gust, *W, G*

Cannot containe them. But this is my loue!  
 I muſt make loue to *Rachel*, heauen hath throwne, 40  
 This vengeance on me moſt deferuedly:  
 Were it for nought but wronging of my ſteward.

*Nun.* My Lord ſince onely mony may redreſſe  
 The worſt of this miſfortune, be not griued,  
 Prepare his ranſome and your noble ſonne 45  
 Shall greeete your cheered eyes, with the more honour.

*Count.* I will prepare his ranſome: gracious heauen  
 Grant his imprifonment may be his worſt,  
 Honored and ſouldier-like imprifonment,  
 And that he be not manacled and made 50  
 A drudge to his proude foe. And here I vow,  
 Neuer to dreame of feeme-les amorous toyes,  
 Nor aime at other ioy on earth,  
 But the fruition of my onely ſonne. *Exunt*

### Scène 5.

*Enter Iaques with his gold and a ſcuttle full  
 of horſe-dung.*

**I**aq, He's gone: I knew it; this is our hot louer,  
 I will beleeeue them! I! they may come in  
 Like ſimple woers, and be arrant theeues,  
 And I not know them! tis not to be told,  
 What feruile villanies, men will do for gold, 5  
 O it began to haue a huge ſtrong ſmell,  
 Which lying ſo long together in a place;  
 Ile giue it vent, it ſhall ha ſhift inough,  
 And if the diuell, that enuies all goodneſſe,

53 other] any other G      Scène 5.] SCENE II. *A Court-yard,*  
*at the back of JAQUES' House. Enter, etc. (horſe- om.) G*  
 7 Which] With *W, G*

Haue told them of my gold, and where I kept it, 10  
 Ile fet his burning nose once more a worke,  
 To smell where I remou'd it, here it is:  
 Ile hide and couer it with this horse-dung:  
 Who will suppose that such a precious nest  
 Is crownd with such a dunghill excrement? 15  
 In my deere life, sleepe sweetly my deere child.  
 „Scarce lawfully begotten, but yet gotten,  
 „And thats enough. Rot all hands that come neere thee  
 Except mine owne. Burne out all eyes that see thee,  
 Except mine owne. All thoughts of thee be poyson 20  
 To their enamor'd harts, except mine owne,  
 Ile take no leaue, sweet Prince great Emperour,  
 But see thee euery minute, King of Kings,  
 Ile not be rude to thee, and turne my backe,  
 In going from thee, but go backward out: 25  
 With my face toward thee, with humble curtesies,  
 None is within. None ouerlookes my wall.  
 To haue gold, and to haue it safe, is all. *Exit.*

Actus 3. [4.] Scène 1.

*Enter Maximilian, with souldiers Chamount,  
Camilla, Ferneze, Pacue.*

*Max.* Lord *Chamount* and your valient friend there,  
I cannot say welcome to *Millaine*: your thoughts and  
that word are not muscicall, but I can say you are come  
to *Millaine*:

*Pac.* Mort diew. 5

*Cha.* Gar foone.

13 [*Digs a hole in the ground. G* Actus . . . I.] SCENE III.  
*A Gallery in count FERNEZE'S House. Enter, etc. (Ferneze om.) G*  
 6 [*Takes PACUE aside. G*

*Max.* Gentlemen (I would cal an Emperour fo) you are now my prifoners, I am forry, marry this, fpit in the face of your fortunes, for your vſage ſhall be honorable. 10

*Cam.* Wee know it fignior *Maximilian*,  
The fame of al your actions ſounds nought elſe,  
But perfect honour from her ſwelling cheeks.

*Max.* It ſhall do fo ftill I affure you, and I will giue you reaſon, there is in this laſt action (you know) a noble gentleman of our party, & a right valient; ſem- blably prifoner to your general, as your honor'd ſelſe's to me, for whoſe ſafety, this tongue hath giuen warrant to his honorable father, the *Count Ferneze*. You conceiue me. 15

*Cam.* I fignior. 20

*Max.* Well? then I muſt tell you.your ranſomes be to redeeme him, what thinke you? your anſwer.

*Cam.* Marry with my Lords leaue here I ſay fignior, This free & ample offer you haue made,  
Agrees well with your honour, but not ours: 25  
For I thinke not but *Chamount* is aſwell borne  
As is *Ferneze*, then if I miſtake not,  
He ſcornes to haue his worth ſo vnderprifed,  
That it ſhould neede an adiunct, in exchange,  
Of any equall fortune. Noble *Signior?* 30

I am a fouldier, and I loue *Chamount*,  
Ere I would brufe his eſtimation,  
With the leaſt ruine of mine owne reſpect,  
In this vild kind, theſe legs ſhould rot with irons,  
This body pine in priſon, till the fleſh 35  
Dropt from my bones in flakes, like withered leaues,  
In heart of *Autumne*, from a ſtubborne Oke.

*Maxi.* Mounſieur *Gaſper* (I take it ſo is your name) miſpriſe me not, I wil trample on the hart, on the foule of him that ſhall ſay, I will wrong you: what 40

I purpose, you cannot now know; but you shall know,  
and doubt not to your contentment. Lord *Chamount*,  
I will leaue you, whilest I go in and present my selfe  
to the honorable *Count*, till my regression so please you,  
your noble feete may measure this priuate, pleasant and 45  
most princely walke, Souldiers regard them and respect  
them.

*Pac.* O *Ver bon*: excellenta gull, he tak'a my Lord  
*Chamount* for Mounfieur *Gasptra*, & Mounfieur  
*Gasptra* for my Lord *Chamont*, ô dis be braue for make 50  
a me laugh'a, *ha, ha, ha*, ô my heart tickla.

*Cam.* I but your Lordship knowes not what hard  
fate  
Might haue pursued vs, therefore howfoere  
The changing of our names was necessary  
And we must now be carefull to maintaine 55  
This error strongly, which our owne deuise,  
Hath thrust into their ignorant conceits,  
For should we (on the taste of this good fortune)  
Appeare our selues, t'would both create in them  
A kinde of ieaousie, and perchaunce inuert 60  
Those honourable courfes they intend.

*Cha.* True my deere *Gasper*: but this hangby here,  
Will (at one time or other) on my foule  
Discouer vs: A secret in his mouth  
Is like a wild bird put into a cage, 65  
Whose doore no sooner opens, but tis out.  
But firra, if I may but know  
Thou vtterst it

*Pac.* Vtteria? vat Mounfieur?

*Cha.* That he is *Gasper*, and I true *Chamount*. 70

*Pac.* O *pardone moy*, fore my tongue shall put out  
de secreta,  
Shall breede *de cankra* in my mouth.

*Count.* Speake not so loud *Pacue*.

47 [Exit. G      51 [Aside. G      74 Count.] Cam. W, G



*Pac.* Foe, you fhall not heare foole, for all your  
long eare, 75  
*Reguard Mounfieur:* you be *de Chamont*, *Chamont* be  
*Gafpra*.

## [Scæne 2.]

*Enter Count Ferneze, Maximilian, Francesco, Aurelia, Phænixella, Finio.*

*Cha.* Peace, here comes *Maximilian*.

*Cam.* O belike that's the *Count Ferneze*, that old  
man.

*Cha.* Are thofe his daughters, trow?

*Cam.* I fure, I thinke they are. . 5

*Cha.* Fore God the taller is a gallant Lady.

*Cam.* So are they both beleeeue me.

*Max.* True my honorable Lord, that *Chamont* was  
the father of this man.

*Count.* O that may be, for when I loft my fonne, 10  
This was but yong it feemes.

*Fran.* Faith had *Camillo* liued,  
He had beene much about his yeares, my Lord.

*Count.* He had indeed, well, fpeake no more of him.

*Max.* Signior perceiue you the errour? twas no 15  
good office in vs to ftretch the remembrance of fo deere  
a loffe. *Count Ferneze*, let fommer fit in your eye,  
looke cheerefully fweete *Count*, will you do me the  
honour to confine this noble fpirit within the circle of  
your armes? 20

*Count.* Honor'd *Chamont* reach me your valiant  
hand,

I could haue wifht fome happier accident,  
Had made the way vnto this mutuall knowledge,  
Which either of vs now muft take of other,

75 Foe,] Foh! G      75 not] om. W      75 de fool, G  
77 de] om. G      Scæne 2.] om. G

But fure it is the pleasure of our fates, 25  
 That we fhould thus be wrack't on Fortunes wheele,  
 Let vs prepare with fteeled patience  
 To tread on torment, and with mindes confirm'd  
 Welcome the worft of enuy.

*Max.* Noble Lord, tis thus. I haue here (in mine 30  
 honour) fet this gentleman free, without ranfome, he  
 is now himfelfe, his valour hath deferu'd it, in the eye  
 of my iudgement. Mounfieur *Gasper* you are deere  
 to me? *fortuna non mutuat genus.* But to the maine,  
 if it may fquare with your Lordfhips liking, and his 35  
 loue, I could defire that he were now instantly employed  
 to your noble Generall in the exchange of *Ferneze* for  
 your felfe, it is the bufineffe that requires the tender  
 hand of a friend.

*Count.* I, and it would be with more fpeed effected, 40  
 If he would vndertake it.

*Max.* True my Lord. Mounfieur *Gasper*, how  
 ftand you affected to this motion?

*Cha.* My duty muft attend his Lordfhips will.

*Max.* What fayes the Lord *Chamont*? 45

*Cam.* My will doth then apprroue what thefe haue  
 vrg'd.

*Max.* Why there is good harmony, good muficke  
 in this: Mounfieur *Gasper*, you fhall protract no time,  
 onely I will giue you a bowle of rich wine to the health  
 of your Generall, another to the fucceffe of your 50  
 journey, and a third to the loue of my fword. *Paffe.*

*Exeunt all but Aurelia and Phænixella.*

*Aure.* Why how now fifter in a motley mufe?  
 Go to, thers fomewhat in the wind, I fee.  
 Faith this browne ftudy fuites not with your blacke,  
 Your habit and your thoughts are of two colours. 55

*Phæn.* Good faith me thinke that this young Lord

*Chamont* fauours my mother, fifter, does he not?

*Aure.* A mothelry conceite, ô blind excufe,  
Blinder then loue himfelfe. Well fifter, well.

*Cupid* hath tane his ftand in both your eyes, *The cafe* 60  
*is altered.*

*Phæn.* And what of that?

*Aure.* Nay nothing but a Saint.  
Another *Bridget*, one that for a face  
Would put downe *Vefta*, in whole lookes doth fwim,  
The very fweeteft creame of modefty. 65  
You to turne tippet? fie, fie, will you giue  
A packing penny to Virginitie.

I thought you'd dwell fo long in *Cypres Ile*,  
You'd worfhip *Maddam Venus* at the length;  
But come, the ftrongeft fall, and why not you? 70  
Nay, do not frowne.

*Phæn.* Go, go, you foole. Adiew. *Exit.*

*Aure.* Well I may left, or fo: but *Cupid* knowes  
My taking is as bad, or worfe then hers.  
O Mounfieur *Gasper*? if thou bee'ft a man,  
Be not affraid to court me, do but fpeake, 75  
Challenge thy right and weare it: for I fwear  
Till thou arriud'ft, nere came affection here. *Exit.*

### [Scæne 3.]

*Enter Pacue, Finio.*

*Fin.* Come on my fweet finicall *Pacue*, the very  
prime Of Pages, heres an excellent place for vs to  
practife in, No body fees vs here, come lets to it.

*Enter Onion.*

*Pac.* Contenta: Reguarde, vou le Preimer.

58 motherly *W, G*      68 Cyprus *W*      71 adiew] *om. W*  
Scæne 3.] ACT IV. SCENE I. *A Room in COUNT FERNEZE'S House.*  
*Enter, etc. G*

- Oni.* Sirra *Finio*? 5  
*Pac.* Mort deiu le pefant.  
*Oni.* Didft thou fee *Valentine*?  
*Finio.* *Valentine*? no.  
*Oni.* No?  
*Fini.* No. Sirrah *Onion*, whither goeft? 10  
*Oni.* O I am vext, he that would trust any of these  
lying trauellers.  
*Finio.* I prithee stay good *Onion*.  
*Pac.* Mounfieur *Onion*, vene ca, come hidera, Ie  
vou prey. By gar me ha see two, tree, foure hundra 15  
towfand of your *Coufan* hang. Lend me your hand,  
fhall prey for know you bettra.  
*Oni.* I thanke you good fignior *Parla vou*? O that  
I were in an other world, in the *Ingies*, or some where,  
that I might haue roome to laugh: 20  
*Pac.* A we fort boon: ftand? you be deere now, me  
come, Boon iour Mounfieur. *Vnder the arme.*  
*Fin.* God morrow good fignior.  
*Pac.* By gar, be muft glad for see you.  
*Fin.* I returne you moft kind thanks fir. 25  
*Oni.* How? how? Sbloud this is rare?  
*Pac.* Nay, fhall make you fay rare by and by,  
Reguard Mounfieur *Finio*, *The fhoulder*  
*Fin.* Signior *Pache*.  
*Pac.* Dieu vou gard Mounfieur. 30  
*Fin.* God faue you fweet fignior.  
*Pac.* Mounfieur *Onion*? is not fort boon.  
*Oni.* Beane? quoth he, would I were in debt of a  
pottle of beanes I could do as much.  
*Fin.* Welcome fignior, whats next? 35  
*Pac.* O here, Void de grand admiration, as fhould  
meet perchance Mounfieur *Finio*.  
*Fin.* Mounfieur *Pacue*'

11 thefe] thofe *W*    21 you be] you *G*    22 *Vnder . . . arme.*  
*om. G*    24 me be *G*    28 *The fhoulder*] *om. G*    31 fignior *MI*

*Pac.* Iesu? by Gar who thinke wee fhall meete here?

*Fin.* By this hand I am not a little proud of it, fir 40

*Oni:* This trick is onely for the the chamber, it cannot be cleanly done abroad.

*Pac.* Well what fay you for dis den? Mounfeieur.

*Fin.* Nay pray, fir.

*Pac.* Par ma foy vou bein encounters? 45

*Fin.* What doe you meane fir, let your gloue alone.

*Pac.* Comen, se porte la fante.

*Fin.* Faith exceeding well fir.

*Pac.* Trot, be muh ioy for heire.

*Fin:* And how ift with you fweet fignior *Pache*. 50

*Pac.* Fat comme vou voyer.

*Oni.* Yong gentlemen? fpirits of bloud, if euer youle taft of a fweet peece of mutton, do *Onion* a good turne now.

*Pac.* Que que, parla Mounfeir, what ift. 55

*Oni.* Faith teach me one of thefe tricks.

*Pac.* O me fhall doe presently, ftand you deere, you fignior deere, my felfe is here: fo fort bein, now I parle to Mounfeir *Onion*, *Onion* pratla to you, you fpeaka to me, fo, and as you parle chang the bonet, 60 Mounfeir *Onion*.

*Oni.* Mounfeieur *Finio*.

*Fin.* Mounfeur *Pacue*.

*Pac.* Pray be couera.

*Oni.* Nay I befeech you fir. 65

*Fin.* What do you meane.

*Pac.* Pardon moy, fhall be fo,

*Oni* O God fir.

*Fin.* Not I in good faith fir.

*Pac.* By gar you muft. 70

*Oni:* It fhall be yours.

39 Iesu?] *om. G*      41 for the *W, G*      42 cleverly *W*  
 42 abroad, *MI*      43 Mounfeieur: *MI*      45 vou] vous voila *G*  
 49 hear heire. *W*      62-3 *Oni.* Monfeieur *Pacue. W*

*Fin.* Nay then you wrong me,

*Oni.* Well and euer I come to be great:

*Pac.* You be big enough for de *Onion* already,

*Oni.* I meane a great man. 75

*Fin.* Then thou'dst be a monfter.

*Oni.* Well God knowes not what fortune may doe,  
 commaund me, vfe me from the foule to the crowne,  
 and the crowne to the foule: meaning not onely from  
 the crowne of the head, and the sole of the foot, but 80  
 also the foote of the mind and the crownes of the  
 purfe, I cannot ftay now yong gentlemen but—time  
 was, time is, and time fhall be. *Exeunt.*

[Scæne 4.]

*Enter Chamount, Camillo.*

*Cha.* Sweet *Iaffer* I am forry we must part,  
 But strong necessity enforceth it.  
 Let not the time seeme long vnto my friend,  
 Till my returne for by our loue I fweare  
 (The sacred spheare wherein our foules are knit) 5  
 I will endeauour to effect this busines  
 With all indutrious care and happy speed.

*Cam.* My Lord these circumstances would come well,  
 To one lesse capable of your desert  
 Then I: in whom your mirrit is confirmed 10  
 With such authenticall and grounded proues.

*Cha.* Well I will vfe no more. *Gasper* adiew.

*Cam.* Farewell my honored Lord.

*Cha.* Commend me to the Lady, my good *Gasper*:

*Cam.* I had remembred that had not you vrgd it. 15

*Cha.* Once more adiew fweet *Gasper*.

*Cam.* My good Lord. *Exit Camillo.*

Scæne 4.] SCENE II. *Another Room in the Same.* *Enter, etc. G*  
 1 *Gasper, G*

*Cha.* Thy vertues are more precious then thy name,  
 Kind gentleman I would not fell thy loue,  
 For all the earthly obiects that mine eyes,  
 Haue euer tasted, fure thou art nobly borne, 20  
 How euer fortune hath obfcurd thy birth:  
 For natiue honour fparkles in thine eyes,  
 How may I bleffe the time wherein *Chamont*  
 My honored father did furprife vicenza,  
 Where this my friend (knownen by no name) was  
 found, 25  
 Being then a child and fcarce of power to fpeake,  
 To whom my father gaue this name of *Gasper*,  
 And as his owne refpected him to death,  
 Since when wee two haue fhard our mutuall fortunes,  
 With equall fpirits, and but deathes rude hand, 30  
 No violence fhall diffolue this facred band. *Exit.*

## [Scæne 5.]

*Enter Iuniper in his fhop finging: to him Onion.*

*Oni.* Fellow *Iuniper*, no more of thy fongs and fonets, fweet *Iuniper*, no more of thy hymnes and madrigals, thou fing'ft, but I figh.

*Iuni.* Whats the matter *Peter* ha? what in an Academy ftill, ftill in fable, and coftly black array? ha? 5

*Oni.* Prithee rife mount, mount fweet *Iuniper*, for I goe downe the wind, and yet I puffe: for I am vext.

*Iuni.* Ha Bully? vext? what intoxicate? is thy braine in a quintefcence? an Idea? a metamorphofis? an Apology? ha rogue? come this loue feeds vpon thee, 10  
 I fee by thy cheekes, and drinkes healthes of vermilion, teares I fee by thine eyes.

31 this] the *W* Scæne . . . *Onion.*] SCENE III. JUNIPER is discovered in his fhop, finging. Enter ONION. G 5 black coftly *W*

*Oni.* I confesse *Cupids* carouse, he plaies super  
negulum with my liquor of life

*Iuni.* Tut, thou art a goose to be *Cupids* gull, go 15  
to, no more of this contemplations, & calculations,  
mourne not, for *Rachels* thine owne

*Oni.* For that let the higher powers worke: but  
sweet *Iuniper*, I am not fad for her, and yet for her in  
a second person, or if not so, yet in a third. 20

*Iuni.* How second person? away, away, in the crot-  
chets already Longitude and Latitude? what second?  
what person? ha?

*Oni.* *Iuniper*, Ile bewray my selfe before thee, for  
thy company is sweet vnto me, but I must entreat thy 25  
helping hand in the case.

*Iuni.* Tut? no more of this furquedry; I am thine  
owne? ad vngem vpfie freeze: pell mell, come, what  
case? what case?

*Oni.* For the case it may be any mans case, aswell 30  
as mine, *Rachel* I meane, but Ile medle with her anon,  
in the meane time, *Valentine* is the man hath wrongd  
me.

*Iuni.* How? my *Ingle* wrong thee, ist possible?

*Oni.* Your *Ingle*, hang him infidell, well and if I be 35  
not reuengd one him let *Peter Onion* (by the infernall  
Gods) be turned to a leeke or a scalion, I spake to him  
for a ditty for this handkerchier.

*Iuni.* Why, has he not done it?

*Oni.* Done it, not a verfe by this hand. 40

*Iuni.* *O in diebus illis*, O preposterous, wel come be  
blith, the best inditer of thē al is somtimes dul, fellow  
*Onion*, pardon mine *Ingle*: he is a man, has impec-  
tions and declinations, as other men haue, his masse  
sometimes cannot caruet nor prognosticat and come of, 45

16 this] these *G*      17 not. *MI*      20 not, yet so *W*  
21 in thy *G*      43 *Onion MI*      44 masse] muse *G*  
45 curvet *W, G*



as it should, no matter, Ile hammer our a paraphrase  
for thee my selfe.

*Oni.* No sweet *Iuniper*, no danger doth breed delay,  
loue makes me chollericke, I can beare no longer.

*Iuni.* Not beare? what my mad Meridian flauē? not 50  
beare? what?

*Oni.* *Cupids* burden: tis to heauy, to tollerable, and  
as for the handkerchire and the pofie: I will not  
trouble thee: but if thou wilt goe with me into her  
fathers backside, old *Iaques* backside, and speake for 55  
me to *Rachel*, I wil not be ingratitude, the old man is  
abroad and all.

*Iuni.* Art thou fure on't.

*Oni.* As fure as an obligation.

*Iuni.* Lets away then, come we spend time in a vaine 60  
circumference, trade I cashire thee til to morrow, fellow  
*Onion* for thy sake I finish this workiday.

*Oni.* God a mercy, and for thy sake Ile at any time  
make a holiday. *Exunt.*

[Scène 6.]

*Enter Angelio, Rachel.*

*Ang.* Nay I prithee *Rachel*, I come to comfort thee,  
Be not so sad.

*Rach.* O fignior *Angelo*,  
No comfort but his prefence can remoue,  
This sadnesse from my heart.

*Ang.* Nay then y'are fond, 5  
And want that strength of iudgement and election,  
That should be attendent on your yeares and forme,

46 para hrase *M1* 52 heauy *B* 56 will *B* 56-7 ould . . . all, *B*  
59 as an] an *W* 61 circumference *B* Scène 6.] SCENE IV.  
*The Court-yard at the back of JAQUES' House. Enter, etc. G*  
*Enter . . . Rachel, B* 1 thee; *D, M2* 4 ye' are *B*

Will you, becaufe your Lord is taken prifoner,  
 Blubber and weepe and keepe a peeuiſh ſtirre,  
 As though you would turne turtle with the newes,  
 Come, come, be wife. Sblood fay your Lord ſhould die: 10  
 And you goe marre your face as you begin,  
 What would you doe trow? who would care for you;  
 But this it is, when nature will beſtow  
 Her gifts on ſuch as know not how to uſe them,  
 You ſhall haue ſome that had they but one quarter 15  
 Of your faire beauty? they would make it ſhew  
 A little otherwiſe then you do this,  
 Or they would ſee the painter twice an hower,  
 And I commend them I, that can uſe art,  
 With ſuch iudiciall practiſe.

*Rach.* You talke iedly, 20  
 If this be your beſt comfort keepe it fill,  
 My fences cannot feede on ſuch ſower cates.

*Ang.* And why ſweet heart.

*Rach.* Nay leaue good ſignior.

*Ang.* Come I haue ſweeter vyands yet in ſtore.

[Scæne 7.]

*Enter Onion and Iuniſer.*

*Iuni:* I in any caſe miſtres *Rachel*.

*Ang.* *Rachel?*

*Rach.* Gods pittie ſignior *Angelo*, I here my father,  
 away for Gods fake.

*Ang:* S'blood, I am betwixt, I thinke, this is twice 5  
 now, I haue been ferued thus. *Exit*

19 them I *B*      20 practiſe, *B*      23 leaue] leau' *B*  
 Scæne . . . *Iuniſer.*] *om. G*      1 *Jun.* [within.] *G*  
 1 I] *om. W*      5 bewitch'd *W, G*

*Rach.* Pray God he meet him not. *Exit Rachel.*

*Oni.* O braue? she's yonder, O terrible shee's gone.

*Iuni.* Yea? so nimble in your *Dilemma's*, and your *Hiperbole's* Hay my loue? O my loue, at the first fight: 10  
By the maffe.

*Oni.* O how she skudded, O sweet scud, how she tripped, O delicate trip and goe.

*Iuni.* Come thou art enamored with the influence of her profundity, but firrah harke a little. 15

*Oni.* O rare, what? what? passing I faith, what ift? what ift?

*Iuni.* What wilt thou say now, if *Rachel* stand now, and play hity tity through the keyhole, to behold the equipage of thy person: 20

*Oni.* O sweet equipage, try good *Iuniper*, tickle her, talke, talke, O? rare

*Iuni.* Mistris *Rachel* (watch then if her father come) *Rachel? Madona? Rachel?* No.

*Oni.* Say I am here, *Onion* or *Peter* or so. 25

*Iuni.* No, Ile knock, weele not stand vpon Horizons, and tricks, but fall roundly to the matter.

*Oni.* Well said sweet *Iuniper*: Horizons? hang hem? knock, knock.

*Rach.* Whose there? father. 30

*Iuni.* Father no? and yet a father, if you please to be a mother.

*Oni.* Well said *Iuniper*, to her againe, a smack or two more of the mother

*Iuni.* Do you here? sweet soule, sweet radamant? 35  
sweet mathauell one word *Melpomine?* are you at leafure.

*Rach.* At leafure? what to doe?

7 not.] *Enter* ONION and JUNIPER. *G* 24 come) [*Goes to the door.*] *G* 29 [*JUNIPER* knocks. *G* 30 *Rach.* [*within.*] *G*  
31 you'll *W* 36 *Machavel?* *G* 38 *Rach.* [*within.*] *G*

*Iuni.* To doe what, to doe nothing, but to be liable  
to the extasie of true loues exigent, or fo, you smell 40  
my meaning.

*Oni.* Smell, filthy, fellow *Iuniper* filthy? smell? O  
most odious.

*Iuni.* How filthy.

*Oni.* Filthy, by this finger? smell? smell a rat, smell 45  
a pudding, away these tricks are for trulls, a plaine  
wench loues plaine dealing, ile vpon my selfe, smell to  
march paine wench.

*Iuni.* With all my heart, Ile be legitimate and filent  
as an apple-quire, Ile see nothing, and say nothing. 50

*Oni.* Sweet hart, sweet hart?

*Iuni.* And bag pudding, ha, ha, ha?

*Iaq.* What *Rachel* my girle what *Rachel*; *Within*

*Oni.* Gods lid:

*Iaq.* What *Rachel*, } *Within* 55

*Rach.* Here I am }

*Oni.* What rakehell calls *Rachel*: O treason to my  
loue.

*Iuni.* Its her father on my life, how shall wee  
entrench and edifie our selues from him? 60

*Oni.* O conmi-catching *Cupid*. *Enter Iagues.*

*Iaq.* How in my back side? where? what come they  
for? *Onion gets vp into a tree.*

Where are they? *Rachel*? theeues, theeues?

Stay villaine flauie: *Rachel*? vntyne my dog:

Nay theife thou canst not scape.

*Inni.* I pray you fir. 65

*Oni.* A pitifull *Onion*, that thou hadst a rope.

*Iaq.* Why *Rachel*: when I say: let loofe my dog?  
garlique my maftiue, let him loofe I say.

47 upon her *W, G* 47-8 to a *G* 64 flauie: [*Seizes JUN. as*  
*he is running out.*] *G* 66, 70, 84, 93 *Oni.* [*above.*] *G* 66 *A*]  
Ah *W, G*

*Iuni.* For Gods sake here me speake, keepe vp your cur.

*Oni.* I feare not garlique, heele not bite *Onion* his kinfman pray God he come out, and then theile not smell me. 70

*Iaq.* well then deliuer, come deliuer flauē?

*Iuni.* What should I deliuer?

*Iaq.* O thou wouldst haue me tell thee? wouldst thou shew me thy hands, what hast thou in thy hands? 75

*Iuni.* Here be my hands.

*Iaq.* Stay are not thy fingers ends begrimed with durt, no thou hast wipt them.

*Iuni.* Wipt them? 80

*Iaq.* I thou villaine? thou art a subtile knaue, put off thy shewes, come I will see them, giue me a knife here *Rachel*, Ile rip the soles.

*Oni.* No matter he's a cobler, he can mend them.

*Iuni.* What are you mad? are you detestable, would you make an Anatomy of me, thinke you I am not true Ortographie? 85

*Iaq.* Ortographie, Anatomy?

*Iuni.* For Gods sake be not so inuiolable, I am no ambuscado, what predicament call you this, why do you intimate so much. 90

*Iaq.* I can feele nothing.

*Oni.* Bir Lady but *Onion* feeles something.

*Iaq.* Soft fir, you are not yet gon, shake your legs, come, and your armes, be briefe, stay let me see these drums, these kilderkins, these bombard flops, what is it crams hem so. 95

*Iuni.* Nothing but haire.

*Iaq.* Thats true, I had almost forgot this rug, this hedghogs nest, this haymowe, this beares skin, this heath, this firbush. 100

71 kinfman, *B, D, M2* 78 are not] are *W, G* 79 durt, no *B*  
 94 not] no *W* 97 crams] charms *W* 101 firbush; *B*  
 101 [Pulls him by the hair. *G*

*Iuni.* O let me goe, you teare my haire, you reluolue my braines and vnderftanding.

*Iaq.* Heart, thou art fomewhat eas'd? halfe of my feare

Hath tane his leaue of my, the other halfe 105

Still keepes poffeffion in difpight of hope,

Vntill thefe amorous eyes, court my faire gold:

Deare I come to thee: friend, why art not gone?

Auoid my foules vexation, Sathan hence?

Why doeft thou ftare on me, why doeft thou ftay? 110

Why por'ft thou on the ground with theeuiſh eyes?

What fee'ft thou there, thou curre? what gap'ft thou at?

Hence from my houſe, *Rachel*, fend garlick forth.

*Iuniþ.* I am gone fir, I am gone, for Gods fake  
ftay. *Exit Iuniþ.* 115

*Iaq.* Pack, and thanke God thou ſcap'ft fo well  
away.

*Oni.* If I ſcape this tree, deſtinies, I deſie you.

*Iaq.* I cannot ſee by any Characters

Writ on this earth, that any fellow foote

Hath tane acquaintance of this hallowed ground. 120

None fees me: knees do homage to your Lord.

Tis fafe, tis fafe, it lyes and fleepes fo foundly,

Twould do one good to looke on't. If this bliffe

Be giuen to any man that hath much gold,

Iuſtly to fay tis fafe, I fay tis fafe. 125

O what a heauenly round theſe two words dance

Within me and without me: Firſt I thinke hem,

And then I ſpeake hem, then I watch their found,

And drinke it greedily with both mine eares,

Then thinke, then ſpeake, then drinke their found

agaïne, 130

102 teare, *B*      102 haire *B*      102 relouue *B*      revolve *W, G*  
105 my] me *W, G*      108 thee: [*Aside.*] *G*      108 Fiend, *G*  
117, 134 *Oni.* [*above.*] *G*      120 ground, *B*      121 [*Kneels down*  
*and removes the dung from his treasure.* *G*      129 eares,] eyes: *W*

And racket round about this bodies court.

Theſe two ſweet words: *tis ſafe*: ſtay I will feed

My other fences, ô how ſweet it ſmels:

*Oni.* I mar'le he ſmels not *Onion*, being ſo neere it.

*Iaq.* Downe to thy graue againe, thou beauteous

Ghoſt,

135

Angels men ſay, are ſpirits: Spirits be

Inuiſible, bright angels are you ſo?

Be you inuiſible to euery eye.

Saue onely theſe: Sleepe, Ile not breake your reſt,

Though you breake mine: Deare Saints adiew, adiew: 140

My feete part from you, but my ſoule dwels with you.

*Exit.*

*Oni.* Is he gone? ô Fortune my friend, & not fortune my foe,

I come downe to embrace thee, and kiſſe thy great toe.

*Enter Iuniſer.* 145

*Iuniſer.* Fellow *Onion*? *Peter.*

*Oni.* Fellow *Iuniſer.*

What's the old panurgo gone? departed, cofmografied, ha?

*Oni.* O I, and harke Sirrah. (Shall I tell him? no. 150

*Iuniſer.* Nay, be briefe and declare, ſtand not vpon conodrums now, thou knoweſt what contagious ſpeeches I haue ſufferd for thy ſake and he ſhould come againe and inuent me here.

*Oni.* He ſaies true, it was for my ſake, I will tell 155 him. Sirra *Iuniſer*? and yet I will not.

*Iuniſer.* What ſayeſt thou ſweete *Onion*?

*Oni.* And thou hadſt ſmelt the ſent of me when I was in the tree, thou wouldeſt not haue ſaid ſo: but Sirra, *The caſe is altered* with me, my heart has giuen 160 loue a box of the eare, made him kicke vp the heeles I faith.

133 fences; *B, D*, [*Takes up ſome of the gold and ſmells to it.*] *G*  
 133 ſmels. *M1, M2* 141 [*Riſes and exit.* *G* 145 [*Comes down*  
*from the tree.* *G* 148 *Juni.* What's, etc. *W, G* 161 his heels, *W*

*Iunip.* Sayest thou me so, mad Greeke? how haps it? how chances it.

*Oni.* I cannot hold it, *Iuniper*, haue an eye, looke, 165  
haue an eye to the doore, the old prouerb's true, I see:  
gold is but mucke. Nay Gods so *Iuniper* to the doore,  
an eye to the maine chance, here you flauce, haue an eye.

*Iunip.* O inexorable! ô infallible! ô infricate deuine,  
and superficiall fortune. 170

*Oni.* Nay, it will be sufficient anon, here, looke  
heere.

*Iunip.* O insolent good lucke! How didst thou  
produce th' intelligence of the gold' mynerals.

*Oni.* Ile tell you that anon, heere, make shift, 175  
conuey, cramme.

Ile teach you how you shall call for garlike againe I  
faith.

*Iunip.* S'bloud what shall we do with all this? we  
shall nere bring it to a consumption. 180

*Oni.* Consumption? why weele bee most sumptu-  
ously attir'd, man.

*Iunip.* By this gold, I will haue three or foure most  
stigmaticall suites presently.

*Oni.* Ile go in my foot-cloth, Ile turne Gentleman. 185

*Iunip.* So will I.

*Oni.* But what badge shall we giue, what cullifon?

*Iunip.* As for that lets vse the infidelity and com-  
miferation of some harrot of armes, he shall giue vs a  
gudgeon. 190

*Oni.* A gudgeon? a scutcheon thou wouldst say, man.

*Iunip.* A scutcheon or a gudgeon, all is one.

*Oni.* Well, our armes be good inough, lets looke to  
our legges.

*Iunip.* Content, weele be iogging. 195

*Oni.* *Rachel?* we retire: garlike God boy ye.

168 chance, [*Removes the dung, and shews him the gold.*] G  
175 you] thee W 191 gudgeon?] gupgeon? B  
196 Godb'ye W good b'ye G



*Iunip.* Farewell fweete *Iaques*.

*Oni.* Farewell fweete *Rachel*, fweet dogge adiew.

*Exeunt.*

[Scæne 8.]

*Enter Maximilian, Count Ferneze, Aurelia, Phænixella, Pache.*

*Max.* Nay but fweet *Count*.

*Count.* Away, Ile heare no more,  
Neuer was man fo palpably abufd,  
My fonne fo basely marted; and my felfe  
Am made the fubiect of your mirth and fcorne.

*Max.* *Count Ferneze* you tread to hard vpon my 5  
patience,

Do not perfift I aduife your Lordfhip.

*Count.* I will perfift, and vnto thee I fpeake.  
Thou *Maximilian* thou haft iniur'd me.

*Max.* Before the Lord:

*Aur.* Sweet fignior.

*Phæ.* O my father. 10

*Max.* Lady let your father thank your beauty.

*Pac.* By gar me fhall be hang for tella dis fame,  
Me tella madamoyfelle, fhe tell her fadera.

*Count.* The true *Chamount* fet free, and one left  
here

Of no defcent, clad barely in his name. 15

Sirrah boy come hither, and be fure, you fpeake the  
fimple truth:

*Pac.* O pardone moy mounfieur,

*Count* Come leaue your pardons, and directly fay.  
What villaine is the fame that hath vfurpt, 20  
The honor'd name and perfon of *Chamount*:

SCÆNE 8.] SCENE V. *A Room in count FERNEZE'S House. Enter,*  
etc. *G* 16 fpeake *B* 19 fay, *B*

*Pac.* O Mounfieur, no point villaine, braue Cheualier, Mounfieur *Gasper*.

*Count.* Monufieur *Gasper*, on what occafion did they change their names, what was their policy, or their pretext. 25

*Pac.* Me canno tell, par ma foy Mounfieur.

*Max.* My honorable Lord.

*Count.* Tut tut, be filent.

*Max.* Silent? *Count Ferneze*, I tell thee if *Amurath* the great Turke were here I would fpeake, and he fhould here me. 30

*Count.* So will not I.

*Max:* By my fathers hand, but thou fhalt *Count*, I fay till this infant, I was neuer toucht in my reputation: here me you fhall knowe that you haue wrongd me, and I wil make you acknowledge it, if I cannot my fword fhall. 35

*Count.* By heauen I will not, I will ftop mine eares, My fences loath the Sauieur of thy breath.

Tis poyfon to me, I fay I will not heare. 40

What fhall I know, tis you haue iniurd me,

What will you make? make me acknowledge it.

Fetch forth that *Gasper*, that lewd counterfeit.

*Enter feruing with Camillo.*

Ile make him to your face approue your wrongs.

Come on falfe fubftance, fhadow to *Chamont*: 45

Had you none elfe to worke vpon but me,

Was I your fitteft proiect? well confefse,

What you intended by this fetret plot.

And by whofe policy it was contriu'd,

Speake truth, and be intreated courteoufly, 50

But double with me, and refolue to proue

27 ccanno *B*      28 Lord, *B*      39 loath] lotah *B*

*Enter . . . Camillo.] Enter Servants with CAMILLO. G*

45 fubftance: *B*      45 *Chamont, B*

The extreameſt rigor that I can inflict.

*Cam.* My honor'd Lord, heare me with patience,  
Nor hope of fauour, nor the feare of torment,  
Shall ſway my tongue, from vttring of a truth. 55

*Count.* Tis well, proceed then.

*Cam.* The morne before this battell did begin,  
Wherein my Lord *Chamount* and I were tane,  
We vow'd one mutuall fortune, good or bad,  
That day ſhould be imbraced of vs both, 60  
And vrging that might worſt ſuccede our vow,  
We there concluded to exchange our names.

*Count.* Then *Maximilian* tooke you for *Chamount*.

*Cam.* True noble Lord.

*Count:* Tis falſe, ignoble wretch,  
Twas but a complot to betray my ſonne. 65

*Max.* *Count*, thou lyeft in thy boſome, *Count:*

*Count:* Lye?

*Cam.* Nay I befeech you honor'd gentlemen,  
Let not the vntimely ruine of your loue,  
Follow theſe ſleight occurents; be affured 70  
*Chamounts* returne will heale theſe wounds againe,  
And breake the points of your too piercing thoughts.

*Count.* Returne? I when? when will *Chamount*  
returne?

Heele come to fetch you, will he? I tis like,  
Youl'd haue me thinke ſo, that's your policy. 75  
No, no, yong gallant, your deuce is itale,  
You cannot feed me with ſo vaine a hope.

*Cam.* My Lord, I feede you not with a vaine hope,  
I know affuredly he will returne,  
And bring your noble ſonne along with him. 80

*Max.* I, I dare pawne my foule he will returne.

*Count.* O impudent diſiſion? open ſcorne?  
Intollerable wrong? is't not inough?

That you haue plaid vpon me all this while;  
 But ftill to mocke me, ftill to ieft at me? 85  
 Fellowes, away with him, thou ill-bred flaue,  
 That fets no difference twixt a noble fpirit,  
 And thy owne flauifh humour, do not thinke  
 But ile take worthy vengeance on thee, wretch?

*Cam.* Alas, thefe threats are idle, like the wind, 90  
 And breed no terror in a guiltleffe mind.

*Count.* Nay, thou fhalt want no torture, fo refolue,  
 bring him away.

*Cam.* Welcome the worft, I fuffer for a friend,  
 Your tortures will, my loue fhall neuer end. *Exeunt.* 95

*Manent Maximillian, Aurelia, Phœnixella, Pacue.*

*Phœn.* Alas poore gentleman, my fathers rage  
 Is too extreame, too fterne and violent!  
 O that I knew with all my ftrongeft powers,  
 How to remoue it from thy patient breaft,  
 But that I cannot, yet my willing heart, 100  
 Shall minifter in fpight of tyranny  
 To thy miffortune, fomething there is in him,  
 That doth enforce this ftrange affection,  
 With more then common rapture in my breaft:  
 For being but *Gaffer*, he is ftill as deare 105  
 To me, as when he did *Chamount* appeare.

*Exit Phœnixella.*

*Aure.* But in good fadneffe Signior, do you thinke  
*Chamount* will returne?

*Max.* Do I fee your face, Lady?

*Aure.* I fure, if loue haue not blinded you. 110

*Max.* That is a queftion, but I will affure you no, I  
 can fee, and yet loue is in mine eye: well, the *Count*

91 in the *W* 93 [*Exit. G* 95 [*Exeunt* Servants with  
 CAMILLO and PACUE. *G* *Manent* . . . *Pacue.*] *om. G*  
 103 this] the *W* 106 [*Aside and exit. G* 108 will e'er *W*  
 110 haue] has *W*

your father simply hath dishonor'd me: and this Steele  
shall engrave it on his burgonet.

*Aure.* Nay, sweet Signior. 115

*Max.* Lady, I do preferre my reputation to my life,  
But you shall rule me, come lets march.

*Exit Maximillian.*

*Aure.* Ile follow Signior, ô sweet Queene of loue!  
Soueraigne of all my thoughts, and thou faire fortune,  
Who (more to honour my affections) 120

Haft thus translated *Gasper* to *Chamout*.

Let both your flames now burne in one bright speare;  
And giue true light to my aspiring hopes,  
Haften *Chamouts* returne, let him affect me,  
Though father, friends, and all the world reiect me. 125

*Exit.*

[Act 5. Scène 1.]

*Enter Angelo, Christopher.*

*Ange.* Sigh for a woman, would I fould mine armes,  
Raue in my sleepe, talke idly being awake,  
Pine and looke pale, make loue-walkes in the night,  
To steale cold comfort from a day-ftarres eyes.  
*Kit*, thou art a foole, wilt thou be wife? then lad 5  
Renounce this boy-gods nice idolatry,  
Stand not on complement, and wooing trickes,  
Thou louest old *Iaques* daughter, doest thou?

*Chrif.* Loue her?

*Ange.* Come, come, I know't, be rul'd and shees  
thine owne,  
Thou't fay her father *Iaques*, the old begger, 10  
Hath pawnd his word to thee, that none but thou,  
Shalt be his sonne in law.

*Chrif.* He has.

122 sphere, *W, G* ACT V. SCENE I. *The Court at the back*  
*of JAQUES' House. Enter, etc. G* 7 wooing] coying *G*

*Ange.* He has? wilt thou beleue him, and be made  
 a kooke, 15  
 To waite on fuch an antique wethercocke;  
 Why he is more inconstant then the sea,  
 His thoughts, *Cameleon*-like, change euery minute:  
 No *Kit*, worke foundly, iteale the wench away,  
 Wed her, and bed her, and when that is done, 20  
 Then say to *Iaques*, shall I be your sonne?  
 But come to our deuife, where is this gold?

*Chris.* Heere Signior *Angelo*.

*Ange.* Bestow it, bid thy hands shed golden drops,  
 Let these bald french crownes be vncouered, 25  
 In open sight, to do obeyfance  
 To *Iaques* staring eyes when he steps forth,  
 The needy beggar will be glad of gold.  
 So, now keepe thou aloofe, and as he treades  
 This gilded path, stretch out his ambling hopes, 30  
 With scattrring more & more, & as thou go'ft, cry  
*Iaques, Iaques*

*Chris.* Tush, let me alone.

*Ange.* First ile play the ghost, Ile cal him out, *Kit*  
 keep aloofe. 35

*Chris.* But Signior *Angelo*. Where wil your selfe  
 and *Rachel* stay for me, after the iest is ended?

*Ange.* Masse, that's true, at the old Priory behinde  
 S. *Foyes*.

*Chris.* Agreed, no better place, ile meete you there. 40

*Ange.* Do good foole, do, but ile not meet you there.  
 Now to this geere, *Iaques, Iaques*, what *Iaques*?

{within } *Iaq.* Who cals? whose there? *Ange. Iaques.*

{within } *Iaq.* Who cals?

*Ange.* Steward, he comes, he comes *Iaques.* 45

15 kooke,] cokes, *G* cook, *W* 17 Why] While *W*  
 27 fets] sets *W* 29 thou] them *W* 34 But first *W, G*  
 40 [*Retires, dropping the gold. G* 41 Do . . . there.] *om. W*  
 45 [*Retires. G*

*Enter Iaqués.*

*Iaq.* What voice is this? no body here, was I not  
cald? I was.

And one cride *Iaqués* with a hollow voyce,  
I was deceiu'd, no I was not deceiu'd,  
See fee, it was an Angell cald me forth, 50  
Gold, gold, man-making gold, another ftarre,  
Drop they from heauen, no, no, my houfe I hope  
Is haunted with a Fairy. My deere Lar,  
My houfhold God, My Fairy on my knees.

*Chrift. Iaqués.* *Exit Chriftophero.* 55

*Iaq.* My Lar doth call me, ô fweet voyce,  
Muficall as the fpheares, fee, fee, more gold.

{within } *Chrift. Iaqués.* *Enter Rachel.*

*Iaq.* What *Rachel, Rachel*, lock my doore, looke to  
my houfe. 60

{within } *Chrift. Iaqués.*

*Iaq.* Shut faft my doore, a golden crowne, *Iaqués*  
fhall be a king. *Exit.*

*Ange.* To a fooles paradice that path will bring  
Thee and thy houfhold Lar. 65

*Rach.* What means my father, I wonder what  
ftrange humor.

*Ange.* Come fweete foule, leaue wondring, ftart not,  
twas I laid this plot to get thy father forth.

*Rach.* O *Angelo.* 70

*Ange.* O me no oo's, but heare, my Lord your loue,  
*Paulo Ferneze* is returnd from warre,  
Lingers at *Pont Valeria*, and from thence  
By poft at midnight laft, I was coniu'r'd  
To man you thither, ftand not on replies, 75  
A horfe is fadled for you, will you go,  
And I am for you, if you will ftay, why fo.

49 [*Sees the gold.* G 55 *Chris.* [*within.*] G

63 [*Exit, following the found, and picking up the gold.* G

64 *Ang.* [*Comes forward.*] G 69 thy] your W

*Rach.* O *Angelo*, each minute is a day till my  
*Ferneze* come, come weele away fir.

*Ange.* Sweet foule I gueffe thy meaning by thy  
lookes, 80  
At pont *Valerio* thou thy loue fhalt fee,  
But not *Ferneze*, Steward fare you well.  
You wait for *Rachel* to, when can you tell?

*Exeunt. Enter Iaq.*

*Iaq.* O in what golden circle haue I dan'tt?  
Millaine thefe od'rous and enfloured fields 85  
Are none of thine, no heres *Elizium*,  
Heere bleffed ghofts do walke, this is the Court  
And glorious palace where the God of gold  
Shines like the fonne, of fparkling maiefty;  
O faire fethered, my red-brefted birds, 90  
Come flye with me, ile bring you to a quier,  
Whofe confort being fweetned with your found:  
The mufique will be fuller, and each hower  
Thefe eares fhall banquet with your harmony ô, ô, ô,  
*Enter Chrif.*

[Scæne 2.]

*Chrif.* At the old priorie, behind Saint Foyes,  
That was the place of our appointment fure:  
I hope he will not make me loofe my gold,  
And mock me to, perhaps they are within: Ile knock.

*Iaq.* O God, the cafe is alterd. 5

*Chrif.* *Rachel?* *Angelo?* Signior *Angelo?*

*Iaq.* *Angels?* I where? mine *Angels?* wher's my  
gold?

Why *Rachel?* O thou theeuiſh *Canibal*,  
Thou eateſt my fleſh in ſtealing of my gold.

79 fir.] om. G      79 [Exit. G      83 *Exeunt.* [Exit haſtily. G  
83 *Enter Iaq.*] Re-enter JAKUES with his hands full of money. G  
90 O]O my W O[my] G      94 The ears W, G      94 [Exit. G  
5 *Iaq.* [within.] G      6 Re-enter JAKUES. G



*Chris.* What gold?

*Iaq.* What gold? *Rachel* call help, come forth, 10  
Ile rip thine entrailles, but ile haue my gold:

*Rachel* why comes thou not? I am vndone,  
Ay me she speakes not, thou haft flaine my child. *Exit*

*Chris.* What is the man possfest trow? this is fstrange,  
*Rachel* I fee is gone with *Angelo*: 15

Well ile once againe vnto the priory,  
And fee if I can meete them. *Exit Christopher,*

*Iaq.* Tis too true, *Enter Iaques.*  
Th'ast made away my child, how haft my gold:

O what *Hienna* cald me out of dores,  
The theife is gone: my gold's gone, *Rachels* gone, 20

Al's gone? faue I that fpend my cries in vaine,  
But ile hence too, and die or end this paine. *Exit.*

[Scæne 3.]

*Enter Iuniper, Onion, Finio, Valentine.*

*Iuni.* Swonds, let me goe, hay catfo, catch him aliue,  
I call, I call, boy. I come, I come sweetheart:

*Oni.* Page hold my rapier, while I hold my freind  
here.

*Valen.* O heer's a fweet metamorphofis, a cupple of 5  
buzzards turn'd to a paire of peacocks.

*Iuni.* Signior *Onion*, lend me thy boy to vnhang my  
rapier:

*On.* Signior *Iuniper* for once or fo, but troth is,  
you muft inueigle, as I haue done, my Lords page here 10  
a poor folower of mine.

*Iuni.* Hei ho, your page then fha'not be fuper inten-  
dent vpon me? he fhall not be addicted? he fhall not

16 into *W*      18 how] thou *W, G*      Scæne . . . *Valentine.*]  
SCENE II. *The Street before count FERNEZE'S House.* *Enter*  
*JUNIPER and ONION richly dressed, and drunk, followed by FINIO*  
*and VALENTINE.* *G*      12 cannot *W*

be incident? he fhall not be incident? he fhall not be incident, fhall he? *He foynes* 15

*Fin.* O fweet fignior *Iuniper*.

*Iuni.* Sbloud ftand away princocks? do not aggrauate my ioy.

*Valen.* Nay good Maifter. *Onion*.

*Oni.* Nay and he haue the heart to draw my bloud, let him come. 20

*Iuni.* Ile flice you *Onion*, Ile flice you?

*Oni.* Ile cleau you *Iuniper*.

*Valen.* Why hold, hold, hough? what do you meane?

*Iuni.* Let him come *Ingle*, ftand by boy, his alle-bafter blad cannot feare me. 25

*Fin.* Why heare you fweet fignior, let not there be any contêtion, betweene my Maifter & you, about me, if you want a page fir, I can helpe you to a proper ftripling. 30

*Iuni.* Canft thou? what parentage? what anceftry? what genealogy is he?

*Fin.* A french boy fir.

*Iuni.* Has he his French linguift? has he? *Fin.* I, fir. 35

*Iuni.* Then transport him: her's a cruſado for thee.

*Oni.* You will not, imbecell my feruant with your beneuolence will you, hold boy their's a portmantu for thee.

*Fin.* Lord fir. 40

*On.* Do take it boy, its three pounds ten fhill, a portmantu.

*Fin.* I thanke your Lordſhip. *Exit Finio.*

*Iuni.* Sirrah *Ningle*: thou art a traueller, and I honour thee. 45

I prithee difcourſe? cheriſh thy muſe? difcourſe?

*Valen.* Of what fir?

*Iuni.* Of what thou wilt. Sbloud? hang forrow?

*Oni.* Prithy *Valentine* affoile me one thing.

*Valen.* Tis pittie to foile you fir, your new apparell. 50

*On.* Maffe thou faift true, aparel makes a man forget himself.

*Iun.* Begin, find your tongue *Ningle*.

*Val.* Now will gull these ganders rarely:

Gentlemen hauing in my peregrinatiō through *Mefopotamia*. 55

*Iun.* Speake legibly, this gam's gone, without the great mercy of God,

Heres a fine tragedy indeed. Thers a *Keifars* royall.

By Gods lid, nor King nor *Keifar* fhall? 60

*Enter Finio, Pacue, Balt. Martino.*

*Balt.* Where? where? *Finio*, where be they:

*Iun.* Go to, ile be with you anon.

*Oni.* O her's the page fignior *Iuniper*:

*Iun.* What fayth monfieur *Onion*, boy.

*Fin:* What fay you fir. *Iuni.* Tread out boy. 65

*Fin:* Take vp, you meane fir.

*Iun.* Tread out I fay, fo, I thanke you, is this the boy.

*Pac.* Aue mounfieur.

*Iuni.* Who gaue you that name? 70

*Pac.* Giue me de name, vat name:

*Oni.* He thought your name had been, we yong gentlemen, you muft do more then his legges can do for him, beare with him fir.

*Iuni.* Sirrah giue me instance of your carriage? 75  
youle ferue my turne, will you?

*Pac.* What? turne vpon the toe.

*Fin.* O fignior no.

*Iuni.* Page will you follow me, ile giue you good exhibition. 80

*Pac.* By gar, fhah not alone follow you, but fhah leade you to.

*Oni.* Plaguie boy, he fooths his humour? thefe french villaines ha pockie wits.

*Iuni.* Here? difarme me? take my femitary. 85

*Valen.* O rare, this would be a rare man, and he had a little trauell, *Balthasar, Martino*, put off your shooes, and bid him coble them.

*Iuni.* Freinds, friends, but pardon me for fellows, no more in occupation, no more in corporation, tis fo pardon me, the cafe is alterd, this is law, but ile stand to nothing. 90

*Pac.* Fat fo me tinke.

*Iuni.* Well then God faue the dukes Maiefty, is this any harme now? fpeake, is this any harme now. 95

*Oni.* No nor good neither, Sbloud?

*Iuni.* Do you laugh at me? do you laugh at me? do you laugh at me? *Valen.* I fir, we do.

*Iunip.* You do indeed? *Valen.* I indeed fir.

*Iuni.* Tis fufficient, Page carry my purfe, dog me? 100

*Exit.*

*Oni.* Gentlemen leaue him not, you fee in what cafe he is, he is not in aduerfity, his purfe is full of money, leaue him not? *Exeunt*

[Scène 4.]

*Enter Angelo with Rachel.*

*Ang.* Nay gentle *Rachel*?

*Rach.* Away? forbear? vngentle *Angelo*,  
Touch not my body, with thofe impious hands,  
That like hot Irons feare my trembling heart,  
And make it hiffe, at your difloyalty. 5

Scène . . . *Rachel.*] SCENE III. *The open Country. Enter,*  
etc. *G* 5 *Enter PAULO FERNEZE and CHAMONT at a distance. G*

*Enter Chamount Paulo Ferneze.*

Was this your drift? to vie *Fernezes* name?

Was he your fittest itale, ô wild dishonor! *Pau.* Stay noble fir.

*Ange.* Sbloud how like a puppet do you talke now? Dishonor? what dishonor? come, come, foole, 10  
Nay then I see y'are peeuish. S'heart dishonor?  
To haue you a to priest and marry you,  
And put you in an honorable itate.

*Rach.* To marry me? ô heauen, can it be? That men should liue with such vnfeeling foules, 15  
Without or touch or conscience of religion,  
Or that their warping appetites should spoile  
Those honor'd formes, that the true seale of friendship  
Had set vpon their faces.

*Ange.* Do you heare? what needs all this? fay, will 20  
you haue me, or no?

*Rach.* Il'e haue you gone, and leaue me, if you would.

*Ange.* Leaue you? I was accurst to bring you hither,  
And make so faire an offer to a foole.  
A pox vpon you, why should you be coy, 25  
What good thing haue you in you to be proud of?  
Are y'any other then a beggars daughter?  
Because you haue beauty. O Gods light a blast.

*Pau.* I *Angelo.*

*Ange.* You scornefull baggage, I lou'd thee not so 30  
much, but now I hate thee.

*Rach.* Vpon my knees, you heauenly powers, I  
thanke you,  
That thus haue tam'd his wild affections.

*Ange.* This will not do, I muft to her againe,  
*Rachel,* ô that thou sawst my heart, or didst behold, 35

7 wild] vile G      8 [*Holding back* CHAMONT. G      12 to a  
W, G      18 fcale W      34 [*Aside.* G

The place from whence that fcalding figh euented.

*Rachel*, by Iefu I loue thee as my foule, *Rachel*, fweet

*Rachel*.

*Rach*. What againe returnd vnto this violent paffion.

*Ange*. Do but heare me, by heauen I loue you 40

*Rachel*.

*Rach*. Pray forbear, ô that my Lord *Ferneze* were but here:

*Ange*. Sbloud and he were, what would he do.

*Pau*. This would he do bafe villaine: *Rach*. My deere Lord, 45

*Pau*. Thou monfter, euen the foule of trechery!

O what difhonord title of reproch,

May my tongue fpit in thy deferued face?

Me thinkes my very prefence fhould inuert,

The fteeled organs of thofe traytrous eyes, 50

To take into thy heart, and pierce it through:

Turn'ft thou them on the ground? wretch, dig a graue,

With their fharp points, to hide th' abhorred head;

Sweet loue, thy wrongs haue beene too violent

Since my departure from thee, I perceiue: 55

But now true comfort fhall againe appeare,

And like an armed angell guard thee fafe

From all th' affaults of couered villany.

Come Mounfieur, let's go, & leaue this wretch to his defpaire. 60

*Ange*. My noble *Ferneze*.

*Pau*. What canft thou fpeake to me, and not thy tongue,

Forc't with the torment of thy guilty foule

Breake that infected circle of thy mouth,

Like the rude clapper of a crazed bell. 65

I, that in thy bofome lodg'd my foule,

45 *Pau*. [*Rushes forward.*] G 45 villaine: [*Flings him off.*] G

45 Lord, [*Runs into his arms.*] G 53 th') thy *W*, G

61 [lord!] *Ferneze*! G 66 I, [I] G

With all her traine of secrets, thinking them  
 To be as safe, and richly entertained,  
 As in a Princes court, or tower of strength,  
 And thou to proue a traitor to my trust, 70  
 And basely to expose it, ô this world!

*Ange.* My honorable Lord.

*Pau.* The very owle, whō other birds do stare &  
 wonder at,  
 Shall hoot at thee, and snakes in euery bush 75  
 Shall deafe thine eares with their—

*Cha.* Nay good my Lord, giue end vnto your  
 paffions.

*Ange.* You shall see, I will redeeme your loft  
 opinion. 80

*Rach.* My Lord beleeeue him.

*Cha.* Come, be farisfied, sweet Lord you know our  
 haste,  
 Let vs to horse, the time for my engaged returne is past;  
 Be friends againe, take him along with you. 85

*Pau.* Come signior *Angelo*, hereafter proue more  
 true. *Exeunt.*

[Scène 5.]

*Enter Count Ferneze, Maximillian, Francesco.*

*Count.* Tut *Maximillian*, for your honor'd selfe,  
 I am perswaded, but no words shall turne  
 The edge of purposed vengeance on that wretch,  
 Come, bring him forth to execution.

*Enter Camillo bound, with seruants*

He hang him for my sonne, he shall not scape, 5  
 Had he an hundred liues: Tell me vile flauie,  
 Thinkest thou I loue my sonne? is he my flesh?

86 signior] *om. G*      Scene . . . *Francesco.*] SCENE IV. *A*  
 Room in count FERNEZE'S House. *Enter, etc. G*

Is he my bloud, my life? and shall all these be tortured  
for thy sake, and not reueng'd? truffle vp the  
villaine. 10

*Max.* My Lord, there is no law to confirme this  
action.

Tis dishonorable. *Count.* Dishonorable? *Maximillian?*  
It is dishonorable in *Chamount*, the day of his prefixt  
returne is past, and he shall pay fort. 15

*Cam.* My Lord, my Lord,  
Vie your extreamest vengeance, ile be glad  
To suffer ten time more, for such a friend.

*Count.* O resolute and peremptory wretch!

*Fran.* My honored Lord, let vs intreat a word. 20

*Count.* Ile heare no more, I say he shall not liue,  
My selfe will do it. Stay, what forme is this  
Stands betwixt him and me, and holds my hand.  
What miracle is this? tis my owne fancy,  
Carues this impression in me, my soft nature, 25  
That euer hath retained such foolish pittie,  
Of the most abiect creatures misery,  
That it abhorres it, what a child am I  
To haue a child? Ay me, my son, my son.

*Enter Christophero.*

*Chrif.* O my deere loue, what is become of thee? 30  
What vniust absence layest thou on my breast,  
Like waights of lead, when swords are at my backe,  
That run me through with thy vnkind flight,  
My gentle disposition waxeth wild,

I shall run frantike, ô my loue, my loue. *Enter Iagues.* 35

*Iaq.* My gold, my gold, my life, my foule, my  
heauen,  
What is become of thee? see, ile impart  
My miserable losse to my good Lord,  
Let me haue search my Lord, my gold is gone.



*Count.* My sonne, *Christophero*, thinkst it possible, 40  
I euer shall behold his face againe.

*Chris.* O father wher's my loue, were you so care-  
lesse

To let an vnthrift steale away your child.

*Iaq.* I know your Lordship may find out my gold,  
For Gods sake pittie me, iustice, sweet Lord. 45

*Count* Now they haue yong *Chamount*? *Christo-  
phero*?

Surely they neuer will restore my sonne.

*Chris.* Who would haue thought you could haue  
beene so carelesse to loose your onely daughter.

*Iaq.* Who would thinke, 50

That looking to my gold with such hares eyes,

That euer open, I euen when thy sleepe,

I thus should loose my gold, my noble Lord, what saies  
your Lordship? *Count.* O my sonne, my sonne.

*Chris.* My deereft *Rachel*? *Iaq.* My most hony  
gold. 55

*Count.* Heare me *Christophero*.

*Chris.* Nay heare me *Iaques*.

*Iaq.* Heare me most honor'd Lord.

*Max.* What rule is here?

*Count.* O God that we should let *Chamount* escape.

*Enter Aurelia, Phœnixella.*

*Chris.* I and that *Rachel*, such a vertuous mayd,  
should be thus stolne away. 60

*Iaq.* And that my gold, being so hid in earth,  
should bee found out.

*Max.* O confusion of languages, & yet no tower  
of *Babel*!

*Fran.* Ladies, beshrew me, if you come not fit to 65  
make a iangling consort, will you laugh to see three  
constant passions.

40 think'st thou *W, G* 52 thy] I *W* they *G* 64 *Enter*  
*AURELIA and PHŒNIXELLA. G*

Max. Stand by, I will vrge them, fweet Count, will you be comforted.

Count. It cannot be but he is handled the moft 70  
cruelly,

That euer any noble prifoner was.

Max. Steward, go cheere my Lord:

Chrif. Well, if *Rachel* tooke her flight willingly?

Max. Sirrah, fpeake you touching your daughters 75  
flight?

Iaq. O that I could fo foone forget to know the  
thiefe againe, that had my gold, my gold. Max. Is  
not this pure?

Count. O thou bafe wretch, ile drag thee through  
the ftreets, 80

*Enter Balthasar, and whifpers with him.*

And as a monfter, make thee wondred at, how now.

Phan. Sweet Gentleman? how too vnworthily  
Art thou thus tortured, braue *Maximillian*,  
Pitty the poore youth and appeafe my father,

Count. How, my fonne returnd? O *Maximillian*, 85  
*Francifco*, daughters? bid him enter here.

*Enter Chamount, Ferneze, Rachel, Angelo.*

Doft thou not mocke me? O my deere *Paulo* welcome.

Max. My Lord *Chamount*? Cha. My *Gasper*.

Chrif. *Rachel*. Iaq. My gold *Rachel*? my gold?

Count Some body bid the begger ceafe his noife. 90

Chrif. O fignior *Angelo*, would you deceiue  
Your honeft friend, that fimplly trusted you?

Well *Rachel*: I am glad tho' art here againe.

Ang. I faith fhe is not for you fteward.

Iaq. I befeech you maddam vrge your father. 95

Phæ. I will anon? good *Iaques* be content.

Aur. Now God a mercy fortune, and fweet *Venus*,  
Let *Cupid* do his part, and all is well.

Phæ. Me thinks my heart's in heauen with this  
comfort.

*Cha.* Is this the true *Italian* courtesie. 100  
*Ferneze* were you torturd thus in France? by my foules  
 safaty.

*Count.* My most noble Lord? I do befeech your  
 Lordship.

*Cha.* Honored *Count*, wrong not your age with 105  
 flexure of a knee,  
 I do impute it to those cares and griefes,  
 That did torment you in your absent sonne.

*Count* O worthy gentlemen, I am ashamd  
 That my extreame affection to my sonne, 110  
 Should giue my honour so vncur'd a maine,  
 But my first sonne, being in *Vicenza* lost.

*Cha.* How in *Vicenza*? lost you a sonne there?  
 About what time my Lord?

*Count.* O the same night, wherein your noble father 115  
 tooke the towne.

*Cha.* How long's that since my Lord? can you  
 remember.

*Count.* Tis now well nie vpon the twentieth yeare.

*Cha.* And how old was he then?

*Count.* I cannot tel, betweene the yeares of three 120  
 and foure, I take it.

*Cha.* Had he no speciall note in his attire,  
 Or otherwise, that you can call to mind.

*Count* I cannot well remember his attire,  
 But I haue often heard his mother say: 125

He had about his necke a tablet,  
 Giuen to him by the Emperour *Sigismund*.  
 His Godfather, with this inscription,  
 Vnder the figure of a siluer Globe: *En minimo,*  
*mundus.* 130

*Cha.* How did you call your sonne my Lord?

103 Lord? [*Kneels. G*  
 111 maine,] maim; *W, G*

105 *Count*, [*Raises him. G*  
 129 *En*] *In W, G*

Count Camillo Lord Chamount.

Cha. Then no more my *Gasper*? but *Camillo*,  
 Take notice of your father, gentlemen:  
 Stand not amazd? here is a tablet, 135  
 With that inscription? found about his necke  
 That night, and in *Vicenza* by my father,  
 (Who being ignorant, what name he had)  
 Christned him *Gasper*, nor did I reueale,  
 This secreet till this hower to any man. 140

Count. O happy reuelation? ô bleft hower? ô my  
*Camillo*.

Pha. O strange my brother.

Fran. *Maximilion*? behold how the abundance of  
 his ioy 145  
 Drownds him in teares of gladnesse.

Count. O my boy? forgiue thy fathers late austerity:

Max. My Lord? I deliuered as much before, but  
 your honour would not be perswaded, I will hereafter  
 giue more obseruance to my visions? I drempt of this. 150

Iaq. I can be still no longer, my good Lord,  
 Do a poore man some grace mongst all your ioyes.

Count. Why whats the matter *Iaques*.

Iaq. I am robd, I am vndone my Lord, robd and  
 vndone: 155

A heape of thirty thousand golden crownes,  
 Stolne from me in one minute, and I feare:  
 By her confedracy, that cals me father,  
 But she's none of mine, therefore sweet Lord:  
 Let her be tortured to confesse the truth. 160

Max. More wonders yet.

Count. How *Iaques* is not *Rachel* then thy daughter.

Iaq. No, I disclaime in her, I spit at her,  
 She is a harlot, and her customers,  
 Your sonne this gallant, and your steward here, 165  
 Haue all been partners with her in my spoile? no lesse  
 then thirty thousand.

*Count.* *Iaques, Iaques,* this is impoffible, how  
 fhouldft thou come? to the poffeffion of fo huge a  
 heape: 170

Being alwaies a knowen begger.

*Iaq.* Out alas, I haue betraid my felfe with my owne  
 tongue,

The cafe is altered. *Count.* One ftay him there.

*Max.* What meanes he to depart, *Count Ferneze,* 175  
 vpon my foule this begger, this begger is a counterfait:  
 vrge him? didft thou loofe gold? *Iaq.* O no I loft  
 no gold.

*Max.* Said I not true.

*Count.* How? didft thou firft loofe thirty thoufand  
 crowns, 180

And now no gold? was *Rachel* firft thy child:

And is fhee now no daughter, firra *Iaques,*

You know how farre onr *Millaine* lawes extend, for  
 punifhment of liars,

*Iaq:* I my Lord? what fhall I doe? I haue no 185  
 ftarting hols?

Mounfieur *Chamount* ftand you my honored Lord.

*Cha.* For what old man?

*Iaq.* Ill gotten goods neuer thriue,

I plaid the thiefe, and now am robd my felfe:

I am not as I feeme, *Iaques de prie,* 190

Nor was I borne a begger as I am:

But fometime fteward to your noble father.

*Cha.* What *Melun* that robd my fathers treafure,  
 ftole my fifter?

*Iaq.* I, I, that treafure is loft, but *Ifabell* your 195  
 beautious fifter here feruiues in *Rachel:* and therefore  
 on my knes?

*Max* Stay *Iaques* ftay? the cafe ftill alters?

174 altered. [*Going.* G 174 Some one *W, G* 174 there.]  
 here. *W, G* 176 (*first*) this begger,] *om.* G 184 punish-  
 ing *W* 186 [*Aside.* G 190 as] what *W, G*

*Count.* Faire *Rachel* fifter to the Lord *Chamount*.

*Ang.* Steward your cake is dow, as well as mine. 200

*Pau.* I fee that honours flames cannot be hid,  
No more then lightening in the blackeft cloud.

*Max.* Then firra tis true? you haue loft this gold,

*Iaq.* I worthy fignior, thirty thoufand crownes.

*Count.* Maffe who was it told me, that a couple of 205  
my men, were become gallants of late.

*Fran.* Marry twas I my Lord? my man told me?

*Enter Onion and Iuniper.*

*Max.* How now what pagent is this,

*Iuni.* Come fignior *Onion*, lets not be afhamed to  
appeare, 210

Keepe ftate? looke not ambiguous now?

*Oni.* Not I while I am in this fute.

*Iuni.* Lordings, equiuallence to you all.

*Oni.* We thought good, to be fo good, as fee you  
gentlemen 215

*Max.* What? mounfieur *Onion*?

*Oni.* How doft thou good captaine.

*Count.* What are my hinds turnd gentlemen.

*Oni.* Hinds fir? Sbloud and that word will beare  
action, it fhall coft vs a thoufand pound a peece, but 220  
weele be reuenged.

*Iuni.* Wilt thou fell thy Lordfhip *Count*?

*Count.* What? peafants purchafe Lordfhips?

*Iuni.* Is that any Nouels fir.

*Max.* O tranfmutation of elements, it is certified 225  
you had pages :

*Iuni.* I fir, but it is knowen they proued ridiculus,  
they did pilfer, they did purloine, they did procraftinate  
our purfes, for the which wafting of our ftocke, we  
haue put thē to the ftocks. 230

207 *Enter ONION and JUNIPER dressed as before. G* 220 an  
action *W, G*

*Count.* And thither fhall you two prefently,  
Thefe be the villaines, that ftole *Iaques* gold,  
Away with them, and fet them with their men.

*Max.* *Onion* you will now bee peeld.

*Fran:* The cafe is alterd now 235

*Oni.* Good my Lord, good my Lord:

*Iuni.* Away fcoundrell? doft thou feare a little  
elocution?

Shall we be confifcate now? fhall we droope now?

Shall we be now in helogabolus: 240

*Oni.* Peace, peace, leaue thy gabbling?

*Count.* Away, away with them; whats this they  
prate, *Exeunt with Iuniper and Onion.*

Keepe the knaues fure, ftrickt inquisition

Shall prefently be made for *Iaques* gold,

To be difpofd at pleafure of *Chamount.* 245

*Cha.* She is your owne Lord *Paulo*, if your father  
Giue his confent.

*Ang.* How now *Chriftofero*? The cafe is alterd.

*Chrif.* With you, as well as me, I am content fir.

*Count.* With all my heart? and in exchange of her, 250  
(If with your faire acceptance it may ftand)  
I tender my *Aurelia* to your loue.

*Cha.* I take her from your Lordfhip, with all thanks,  
And bleffe the hower wherein I was made prifoner:

For the fruition of this prefent fortune, 255  
So full of happy and vnlookt for ioyes.

*Melum*, I pardon thee, and for the treafure,  
Recouer it, and hold it as thine owne:

It is enough for me to fee my fifter:

Liue in the circle of *Fernezes* armes, 260

My friend, the fonne of fuch a noble father,  
And my vnworthy felfe rapt aboute all,  
By being the Lord to fo diuine a dame.

242 [*Exeunt* Servants with JUN. and ONION. G 251 your]  
you W 262 wrapt W 263 to] of W

*Max.* Well, I will now fweare the cafe is alterd.  
 Lady fare you well, I will fubdue my affections, Mad- 265  
 dam (as for you) you are a profest virgin, and I will  
 be filent, my honorable Lord *Ferneze*, it fhall become  
 you at this time not be frugall, but bounteous, and open  
 handed, your fortune hath been fo to you Lord  
*Chamount*. 270

You are now no ftranger, you muft be welcome, you  
 haue a faire amiable and fplendius Lady: but fignior  
*Paulo*, fignior *Camillo*, I know you valiant? be louing:  
 Lady I muft be better knowne to you, figniors for you,  
 I paffe you not: though I let you paffe; for in truth 275  
 I paffe not of you, louers to your nuptials, Lordings to  
 your dances, March faire al, for a faire March, is  
 worth a kings ranfome.———*Exeunt*

*The end.*



## NOTES.

These notes include whatever has been thought valuable in previous editions. Notes signed W are from Whalley, G from Gifford, C from Cunningham. The Bibliography should be consulted for other abbreviated references and editions of works cited. References to the text of *The Case is Altered* are to act, scene, and line of this edition; other references to Jonson are to volume and page of the Cunningham-Gifford edition of 1875.

## TITLE-PAGE

**The Case is Altered.** A proverbial expression, said to have been originated by Edmund Plowden (1518-1585), a celebrated lawyer. 'His name was embodied in the proverb, "The Case is Altered, quoth Plowden," which has occasioned some speculation as to its origin. The most probable explanation is that Plowden was engaged in defending a gentleman who was prosecuted for hearing mass, and elicited the fact that the service had been performed by a layman, who had merely assumed the sacerdotal character and vestments for the purpose of informing against those who were present. Thereupon the acute lawyer remarked, "The case is altered: no priest, no mass," and succeeded in obtaining the acquittal of his client.'—*D.N.B.* Other explanations are given by Ray (p. 119); Grose (p. 219); Hazlitt (1907, p. 411).

The following are some of the places where the expression is quoted: *Every Man In* 1. 139; *Return from Parnassus* (p. 64); *3 Hen. VI* 4. 3. 31; Kyd, *Solyman and Perseda* (p. 192); Lyly, *Mother Bombie* (*Wks.* 3. 218); Chapman, *May Day* (*Wks.* 2. 341); Greene, *James IV* (*Wks.* 13. 315), *George a Greene* (*Wks.* 14. 156), *Looking Glass for London* (*Wks.* 14. 38); Harvey, *Foure Letters* (*Wks.* 1. 185); Heywood, *If You Know Not Me* (*Wks.* 1. 332); Nashe, *Saffron-Walden* (*Wks.* 3. 101).

Chappell says there was a tune called 'The case is altered,' to which many ballads were sung (1. 279).

**children of the Black-friers.** One of the companies of players selected from the choirs of the Chapel Royal, and from the cathedral and collegiate churches in and near London. Under the management of Nathaniel Gyles, it performed at the Blackfriars from 1597 to 1603. The same company performed *Cynthia's Revels*

(1600), *Poetaster* (1601), and, as the Children of her Majesty's Revels, *Epicane* (1609); cf. Fleay, *Stage* (p. 127), *Drama* (1. 348-9, 362, 365); Brooke (p. 380); Baker (pp. 12, 13); Schelling (1. 111 ff., 472-3); Ward (2. 354, 356, 364); Wallace, *The Children . . . at Blackfriars*.

'The freehold of the house which was transformed into this theatre was purchased by James Burbadge of Sir W. More 4th May 1596. It was near Ludgate in London, so that both the private houses were within the walls. It consisted of seven large rooms, middle stories, and upper rooms. The purchase money was £600. . . . There is no trace of any performance there until November 1598, when *The Case is altered*, by Jonson, (his earliest extant play) was acted by "the children of the Blackfriars." . . . In 1642 this theatre was finally closed' (Fleay, *Stage*, pp. 152-3). See also Baker (pp. 11-3); Lawrence (*s. v.* Blackfriars); Schelling (1. 154, 160); Wallace, *The Children . . . at Blackfriars*.

**Written by Ben Jonson.** His name is omitted from some copies of the quarto. A discussion of this will be found in the Introduction, pp. xi ff.

**In Domino confido.** See Ps. 11. 1. The use by printers and publishers of special ornaments or designs in order to distinguish their work from that of others came from the Continent, where devices had been used by printers since 1462. The earliest device used in England was that of the St. Albans Press, which dates from about 1485. Caxton's was the next, and was used about 1487 or 1488. Up to the end of the fifteenth century, only eleven separate devices were in use.

The device of the fleur-de-lis, which appears on the title-page of our play, was used by several printers. It seems first to have been used by John Wolfe, who was printer to the City of London from 1593 to 1601. At his death in 1601, his business and stock were transferred to Adam Islip, but his devices seem to have been dispersed. Regarding Wolfe's adoption of the fleur-de-lis, McKerrow says (*Devices*, p. xxix): 'Wolfe had, as is well known, a connection with Italy, and is supposed to have passed some time at Florence about 1576. It is perhaps for this reason that as his regular device he used the fleur-de-lis of the Junta family. Most if not all of his numerous fleur-de-lis devices are more or less closely copied from those of one or other branch of this family, who had printing establishments at Florence, Venice, and Lyons.'

There is no record of how the device came to be used by Barrenger and Sutton. The probability is that it was selected merely as an ornament. More details of the history and use of the fleur-de-

lis by printers will be found in McKerrow (*Devices*, pp. xi, xxix, 5, 185, 186, 264-72, 298).

**Bartholomew Sutton and William Barrenger.** Bartholomew Sutton was a bookseller in London, 1609, at St. Paul's churchyard. He was the son of Bartholomew Sutton, citizen and draper of London. Apprenticed for eight years to Edward Whyte, stationer of London, from December 25, 1601, he took up his freedom on January 18, 1608/9 (Arber 2.255; 3.683). He made his first book-entry in partnership with William Barrenger on March 3, 1608/9 (Arber 3.403; McKerrow, *Dict. of Printers*, p. 259).

William Barrenger (or Barringer) was a bookseller in London, 1600-1622, near the great north door of St. Paul's. He was the son of Thomas Barrenger of Steventon, Co. Bedford, yeoman. Apprenticed to Clement Knight, stationer of London, for eight years, from midsummer, 1600 (Arber 2.245), he took up his freedom January 8, 1607/8 (Arber 3.683; McKerrow, *Dict.*, p. 24).

**great North-doore of Saint Paules Church.** St. Paul's churchyard, chiefly occupied by printers and booksellers, was an irregular area, lined with houses and booths, encircling St. Paul's Cathedral. At an early date, the printers abandoned the churchyard to the booksellers, probably because they needed more room for their printing. After the fire which destroyed the old Cathedral, the majority of the stationers removed to Little Britain and Paternoster Row. Cf. Wheatley-Cunningham, *London Past and Present* (3.53-4); *Stationers' Register* (Vol. 5); McKerrow, *Devices*.

## ACT I

**1. 1. 1. Yov wofull wights,** etc. Probably a parody on the manner in which the ballads of the day usually began. Jonson evidently did not favor this kind of literature. Cf. *Conversations* 9.404: 'A poet should detest a Ballet maker.' We gain the same impression from his disparaging references to ballads, in his works: *Every Man In* 1.204 (cf. pp. 21-2, 97, 102): 'And they must come here to read ballads, and roguery, and trash.' Nightingale, the ballad-singer in *Bartholomew Fair*, will be remembered (4.385, 393-4, 425-30). See also *Pleasure Reconciled* 7.300; *Neptune's Triumph* 8.28; *Fortunate Isles* 8.71; *Underwoods* 8.369.

Regarding the popularity of ballads, Chappell writes (pp. 105-6): 'Some idea of the number of ballads that were printed in the early part of the reign of Elizabeth may be formed from the fact that seven hundred and ninety-six ballads, left for entry at Stationers' Hall, remained in the cupboard of the council chambers

of the company at the end of the year 1560, to be transferred to the new Wardens, and only forty-four books.'

The best collection of ballads is, of course, Child's *English and Scottish Popular Ballads*. For the Cambridge edition of this work, Professor Kittredge has written a valuable introduction. A discussion of the literary character of the ballad will be found in Gummere, *The Popular Ballad* (Boston and New York, 1907). A bibliography of ballads will be found in *The Cambridge Hist. of Eng. Lit.* (2. 553-6).

1. 1. 14. *Ha* resembles our *eh*. Franz (249-55) has a comprehensive list of interjections.

1. 1. 18-9. **now must I of a merry Cobler become mourning creature.** Cf. *Every Man In* 1. 49: 'I cannot choose but laugh to see myself translated thus, from a poor creature to a creator.'

*Of* sometimes meant *instead of*, when used with *become* (Mätzner 2. 240; Abbott 171). According to Professor Cook, this usage is to be found in 'classical' English writers, since it comes from Greek and Latin. Judson (*Yale Studies* 45. 231) has a valuable note on the subject, furnishing numerous references from Greek and Latin writers. See *Cynthia's Revels* 2. 355: 'And of a stone, be called a Weeping-cross'; *Volpone* 3. 192: 'Of a whore, she became a philosopher'; *Staple of News* 5. 249: 'Of an advocate, he grew the client'; Nabbes, *Microcosmos* (9. 133, Dodsley, 1825): 'Of her gentleman-usher, I became her apple-squire.'

**a merry Cobler.** Cobblers were proverbially merry. In *Lochrine* (2. 2) they enter and sing, 'We cobblers lead a merie life.' Thomas Deloney, in *The Gentle Craft*, has six short stories dealing with men of this trade. In one of them (p. 61), a man masquerading as a cobbler is found to be an imposter, because he could neither sing, sound the trumpet, play the flute, nor 'recon up his tooles in rime.' See also Dekker, *Shoemaker's Holiday* (*Wks.* 1. 277); Wilson, *Cobbler's Prophecy*.

**mourning creature.** By putting on a black coat. The family were in mourning for the death of Lady Ferneze.

1. 1. 21. **a word to the wise.** See Plautus, *Persa* 4. 7. 19: 'Dic-tum sapienti sat est.' The same expression is found in Terence, *Phormio* 3. 3. 8. Cf. Rabelais, *Pantagruel* 5. 7: 'A bon entendre ne fault qu'une parole.' A part of the Portuguese version of the proverb is quoted in the *Masque of Augurs* 7. 420. See also *Miscellaneous Pieces* 9. 328; Brome, *City Wit* (*Wks.* 1. 356). Other examples may be found in Ray (p. 117) and Hazlitt (1907, pp. 31, 45).

1. 1. 22-3. **Lye there the weedes that I disdaine to weare.** Cf. Marlowe, *Tamburlaine* (*Wks.* 1. 18): 'Lie here ye weedes that

I disdain to wear.' The expression was used to serve various purposes. Referring to one that had been killed: Marlowe, *Massacre at Paris* (*Wks.* 2. 279): 'Lie there, the King's delight, and Guise's scorn'; *Rom. and Jul.* 5. 3. 87; *K. John* 3. 2. 3; *2 Hen. VI* 5. 2. 66; *T. Andron.* 1. 1. 387; laying down apparel: *Tempest* 1. 2. 25: 'Lie there my art'; *Staple of News* 5. 162; Marston, *Eastward Ho* (*Wks.* 3. 32); Ford, *Lover's Melancholy* (*Wks.* 1. 22); referring to a sword: *2 Hen. IV* 2. 4. 197: 'Sweetheart, lie thou there'; *Rom. and Jul.* 4. 3. 23; speaking of a letter: *T. Night* 2. 5. 24. In this connection, Dyce has collected several references relating to apparel (*Shak. Gloss.*, p. 244).

**1. 1. 26. Ingle.** Originally a boy favorite. Later 'it came to be used for a mere intimate. . . . The boys of the theatre were frequently called *Engle*, which is more likely than anything else to have brought the word into common use, and to have abolished the first meaning.'—Nares. Cf. Nashe, *Four Letters* (*Wks.* 1. 326): 'I am afraide thou wilt make mee thy Ingle.' In *Histrion-Mastix* (Simpson, *Sch. of Shak.* 2. 33), the editor defines *ingles* as: 'Players, claue men, or applauders.' The definition refers to the following passage in that play (the characters are speculating on the reception of a sub-play called *The Prodigall Childe*):

*Gulsh.* I, but how if they do not clap their hands?

*Post.* No matter so they thump us not.

Come, come, we poets have the kindest wretches to our Ingles.

*Belch.* Why, whats an Ingle, man?

*Post.* One whose hands are hard as battle doors with clapping at baldness.

*Clorot.* Then we shall have rare ingling at the prodigall child.'

See *Poetaster* 2. 378 (and cf. 405, 434): 'What! shall I have my son a stager now? an enghle for players? a gull, a rook, a shotlog, to make suppers, and be laughed at'; *Cynthia's Revels* 2. 211.

In our play, the word is used only by Juniper, and each time to an intimate. For the term used in this sense, see Massinger, *City-Madam* (*Wks.* 4. 70): 'Coming, as we do, From his quondam patrons, his dear ingles now'; Peele, *Jests* (*Wks.* 2. 394): 'He was in a manner an ingle to George, one that took great delight to have the first hearing of any work that George had done'; Scott, *Kenilworth* (Chap. 3): 'Ha! my dear friend and ingle, Tony Foster.' See also *Epicæne* 3. 344; Dekker, *Wonderfull Yeare* (*Pr. Wks.* 1. 87); and his *Guls Horne-booke* (*Pr. Wks.* 2. 264). The word was not used by Shakespeare.

**1. 1. 28. put to my shifts.** Forced to adopt some stratagem or trick; to be in a difficulty: *Cynthia's Revels* 2. 279: 'As a citizen's

wife, be troubled with a jealous husband, and put to my shifts'; Marlowe, *Jew of Malta* (*Wks.* 2.29):

And, since you leave me in the ocean thus  
To sink or swim, and put me to my shifts,  
I'll rouse my senses and awake myself.

See also *T. Andron.* 4.2.175; Sheridan, *Rivals* 5.1. Jonson has another example in *Love Restored* 7.201.

1.1.31. *Are come* used for *have come* (Mätzner 2.73; Franz 631; *N. E. D.*, s. v. *be* 14 b, *have* 24).

1.1.34-5. *he is one as right of thy humour as may be.* Cf. *Poetaster* 1.374: 'I am right of mine old master's humour for that.'

1.1.35-6. *he hath bene a notable vilaine in his time.* Cf. *Every Man Out* 2.7, 140: '[Fungoso] One that has revelled in his time'; 'He has done five hundred robberies in his time'; *Poetaster* 2.414: 'I have been a reveller, . . . in my time'; *Epicæne* 3.351, 379: 'I have been a mad wag in my time'; 'He has been a great man at the Bear-garden in his time'; *Barth. Fair* 4.388: 'I have been one of your little disciples, in my days.'

1.1.37. A discussion of the uses of *shall* and *will* and other auxiliaries is found in Franz 608 ff.; Mätzner 2.80, 130; *N. E. D.*

1.1.42-3. *I come with a powder?* Impetuously, with all speed. The *N. E. D.* quotes from George Ruggle, *Club Law*, c. 1600 (3.4.1295, ed. 1907): 'He sett you in with a powder (*hee fells him*)'; and *New Sermon of Newest Fashion*, ? 1640 (p. 39, ed. 1877): 'If I might have my will itt should goe downe with a powder.' See also Marlowe, *Jew of Malta* (*Wks.* 2.69): 'Here's a drench to poison a whole stable of Flanders mares: I'll carry 't to the nuns with a powder'; Fuller, *Pisgah-sight* (5.5, p. 151, London, 1662): 'Jordan . . . comes down with a powder, and at set times overflows all his banks.'

An interrogation-point was often used after an exclamation. Cf. Simpson, *Shakespearian Punctuation*, p. 85, Oxford, 1911.

1.1.43-5. *I must haue you peruse this Gentleman well, and doe him good offices of respect and kindnesse.* Cf. *Every Man Out* 2.63: 'One that I must entreat you to take a very particular knowledge of, and with more than ordinary respect'; *ib.* 2.139: 'Know this gentleman, . . . do him good offices.'

1.1.53. *Pageant Poet.* The following may be mentioned among others as serving in this capacity for the Lord Mayors' pageants: Peele, Munday, Dekker, Middleton, Webster, Jonson, and Thomas Heywood.

The term 'pageant' was originally applied to the movable scaffold on which a play was produced, but later it was used of the play itself. In its widest sense, the word includes the processional pageants or miracle plays of the town guilds; performances in connection with particular festivals, such as Corpus Christi Day, Midsummer Eve, Eves of St. John and of St. Peter, etc.; the play of St. George, which was often accompanied by processional pageantry; representations of Robin Hood during Mayday festivities; and the Hock Tuesday plays at Coventry, a performance of which was witnessed by Queen Elizabeth at Kenilworth in 1575.

In the generally accepted and narrower sense, the term 'pageant' was used for moving shows with very little dialogue or action. Their character was largely allegorical. This class of show was usually performed on some state occasion: the procession of the rulers to Westminster for their coronation; the progress of royalty through various parts of the kingdom; the reception of foreign monarchs; the return of the monarch from abroad; and the Lord Mayor's annual procession to celebrate his entrance into office. Pageants of this character began in England in 1236 under Henry III, and were given at intervals during most of the reigns of the succeeding monarchs, but especially in the reigns of Henry VIII and Queen Elizabeth. In the course of the latter's reign, the most celebrated pageant was that recorded by Laneham as given in 1575, on her visit to Kenilworth.

The material for pageants was usually selected from the Bible, history, mythology, folk-lore, and from events illustrating the glory of the city, organization, or personage in whose honor the performance was given. Strutt (p. xl) remarks that along the line of march were usually to be seen 'castles, palaces, gardens, rocks, or forests,' in which were gathered 'nymphs, fawns, satyrs, gods, goddesses, angels, devils, giants, dragons, saints, knights, dwarfs, buffoons, minstrels, and choristers.'

For a more complete study, the works of the following may be consulted: Nichols; Fairholt, *Lord Mayors' Pageants*; Sharp; Spencer; Chambers (2. 160-76); Strutt; Ward (1. 143-8); Warton (Index, s. vv. Feasts and Solemnities, and Spectacula); Greg, *List of Masques*.

1. 1. 60. *Of* sometimes separated an object from the direct action of the verb (Abbott 177; Franz 513).

1. 1. 66. **my minde to me a kingdome is.** From a poem by Dyer (d. 1607). It was included by Byrd in his *Psalmes, Sonets, and Songs of Sadnes* (1588). Among others it appears in Hannah, *Courtly Poets*; Fuller, *Worthies Library* (4. 251, ed. Grosart, 1872);

Percy, *Reliques* (1.234); Arber, *English Garner* (2.78). The version in the *Reliques* has slight differences. Chappell (1.117), in a note, says the poem was sung to the tune of *In Crete*. The poem is supposed to have been suggested by a verse in Seneca, *Thyestes* (2.380): 'Mens regnum bona possidet.' The first stanza (Hannah, p. 149) reads:

My mind to me a kingdom is,  
 Such present joys therein I find,  
 That it excels all other bliss  
 That earth affords or grows by kind:  
 Though much I want which most would have,  
 Yet still my mind forbids to crave.

In the following, the first line of the poem is quoted unchanged: *Every Man Out* 2.28; Taylor, *Begger* (p. 96); Breton, *The Courtier and the Country-man* (p. 191).

The following instances may be cited, where the author probably had Dyer's poem in mind: 3 *Hen. VI* 3. 1. 59-60:

*Sec. Keep.* Ay, but thou talk'st as if thou wert a king.  
*K. Hen.* Why, so I am, in mind; and that's enough.

Beaumont and Fletcher, *Monsieur Thomas* (*Wks.* 7. 315):

I found him at Valentia, poor and needy,  
 Only his mind the master of a treasure.

Byrom's poem, *Carless Content* (*Wks. of Eng. Poets* 15. 199, ed. Chalmers, London, 1810):

Dame Nature doubtless has design'd  
 A man the monarch of his mind.

Southwell's poem, *Content and Rich* (*Poems*, p. 58, ed. Turnbull, London, 1856):

My mind to me an empire is,  
 While grace affordeth health.

Cowper's poem, *Truth* (ll. 405-6):

A monarch clothed with majesty and awe,  
 His mind his kingdom, and his will his law.

Greene, *Farewell to Follie* (*Wks.* 9. 279):

Sweet are the thoughts that saour of content,  
 The quiet mind is richer then a crowne.

1. 1. 66. **truly.** This word was omitted by Gifford. That it should be retained is clear from Antonio's reply.



1. 1. 78. *On* was used for *of*, especially before a contracted pronoun (Abbott 182; Franz 500; Mätzner 2. 244).

1. 1. 79. **Mæcen-asses.** Dekker, *Guls Horne-booke* (*Pr. Wks.* 2. 197) has the same pun: 'Whom can I choose (my most worthie *Mæcan-asses*) to be Patrons to this labour of mine fitter then your-selues.' See *Every Man Out* 2. 19: 'Aristarchus, or stark ass'; *Cynthia's Revels* 2. 287: 'Breeches, quasi bear-riches'; *L. L. Lost* 5. 2. 631: 'Jud-as'; and the same play, 4. 2. 85: 'Master Parson, quasi pers-on. An if one should be pierced, which is the one'; Davies, *Paper's Complaint* (*Wks.* 2. 78, 1878): '*Macheuill*, that *euill* none can match.'

1. 1. 90. **nothing but humours.** Cf. *Poetaster* 2. 430: 'They say you have nothing but Humours, Revels, and Satires'; *ib.* 2. 448: 'Alas, sir, Horace! he is a mere sponge; nothing but Humours and observation.'

1. 1. 95-6. **the last Tearme.** The last session of the High Court of Justice. The courts were in session four times a year. Halliwell-Phillipps has published a small book (*Regnal Years*, Brighton, 1883), giving the list of Law Terms during the years 1564-1616. From this we see that the *Hilary Term* was usually Jan. 23-Feb. 12; the *Easter Term* varied from Apr. 8-May 4, to May 11-June 6; the *Trinity Term* varied from May 22-June 10, to June 24-July 13; and the *Michaelmas Term* was usually Oct. 9-Nov. 28. Sundays, of course, were excepted. A list of dates are given also by the *C. D.*, and by Harrison (2. 9. 208-12).

Cf. *Meas. for Meas.* 1. 1. 11-4:

Our city's institutions, and the terms  
For common justice, you're as pregnant in  
As art and practice hath enriched any  
That we remember.

'The *law-terms* were the principal times for business and pleasure. The country gentlemen then flocked to London with their families, to settle their disputes, see plays and puppet shows (motions), and learn the fashions' (Gifford, note, *Every Man Out* 2. 7). Cf. *ib.* ('Character' of Sogliardo): 'He comes up every term to learn to take tobacco, and see new motions'; *Epicæne* 3. 336: 'As if a man should sleep all the term, and think to effect his business the last day.' Nares (*s. v.* term) remarks: 'They were the harvest times of various dealers, particularly booksellers and authors, many of whom made it a rule to have some new work ready for every term.' Cf. Dekker, *Guls Horne-booke* (*Pr. Wks.* 2. 199): 'It is not my

ambition to bee a man in Print, thus euery Tearm'; Nashe, *Lenten Stufe* (Wks. 3. 151): 'There is a booke of the *Red Herring's Taile* printed foure Termes since.'

For other examples, see *Cynthia's Revels* 2. 279; *Alchemist* 4. 20; *Staple of News* 5. 175; *As You Like It* 3. 2. 349; *2 Hen. IV* 5. 1. 90; Dekker, *North-ward Hoe* (Wks. 3. 11), *Deuils Answer* (Pr. Wks. 2. 144), *Iests* (Pr. Wks. 2. 288, 295, 327); Nashe, *Summer's Last Will* (Wks. 3. 292), *Anatomic of Absurditie* (Wks. 1. 23); Middleton, *Michaelmas Term* (Wks. 1. 220); *Seruingmans Comfort* (p. 124).

The word *termer* sometimes occurs: Beaumont and Fletcher, *Wit at Several Weapons* (Wks. 4. 6); Middleton, *Michaelmas Term* (Wks. 1. 219), *Family of Love* (Wks. 3. 7), *Roaring Girl* (Wks. 4. 7), *Witch* (Wks. 5. 360). In the *Phoenix*, Middleton uses *term-trotter* (Wks. 1. 122).

In addition to Middleton's *Michaelmas Term*, the following titles will be recalled: Dekker, *The Dead Tearme or Westminster's Complaint for Long Vacations and Short Tearmes*; Greene, *A Peale of Villanies rung out, being Musicall to all Gentlemen, Lawyers, Farmers, and all sorts of People that come up to the Tearme*.

1. 1. 96. A discussion of *and*, *an*, used for *if*, is found in Franz 564; cf. *N. E. D.* (*an*, 2; *and*, C).

For the use of *see* for *saw*, cf. Franz 166; Mätzner 2. 67. Another instance of a present tense used for a past is found in 4. 1. 15.

1. 1. 100-1. **twenty pound a play.** An unheard-of sum before 1612. Of the amount received by an author for a play, Traill (3. 570) says: 'A new play was known to cost £6. 13s. 4d., though a private theatre would be willing to give double that amount.' Thornbury (2. 8) and Malone (*Shak.*, 1821, Wks. 3. 161) report the same amount. In *Histrion-Mastix* (Simpson, *Sch. of Shak.* 2. 50), Chrisoganus, who is supposed to represent Jonson, asks £10 for a play. Drummond (*Conversations*, Wks. 9. 407) remarks: 'Of all his [Jonson's] plays he never gained two hundred pounds.' In Greg's edition of *Henslowe's Diary* (2. 126-7), this matter is treated in some detail in the chapter on *Dramatic Finance*. From this we see that the usual sum about 1600 was £6, though the amount fluctuated between £5 and £10. Cf. Collier (3. 224-32). For the advance in price after 1612, see Greg (*Diary* 2. 141) and Malone (*Shak.* 3. 336).

*Pound* for *pounds*. Plural nouns denoting measure, value, distance, time, etc., were often used in the singular (Franz 190; Mätzner 1. 240).

**I. I. 104. giue me the penny.** The price of admission to the pit or gallery of the inferior theatres. At this time the prices to any part of the theatre usually ranged from a penny to a shilling. See Dekker, *Guls Horne-booke* (*Pr. Wks.* 2. 247): 'Your Groundling and gallery-Commoner buyes his sport by the penny'; Nashe, *Martin's Month's Mind* (*Wks.* 1. 179, ed. Grosart, 1883-1884): 'The other, now wearie of our state mirth, that for a penie, may haue farre better oddes at the Theater and Curtaine, and any blind playing house euerie day'; Beaumont and Fletcher, *Wit Without Money* (*Wks.* 4. 176): 'Break in at plays, like 'prentices, For three a groat, and crack nuts with the scholars In penny-rooms again'; Middleton, *Father Hubbard's Tales* (*Wks.* 8. 64): 'A dull audience of stinkards sitting in the penny-galleries of a theatre.'

See Overbury, *Characters* (p. 154): 'If he have but twelve-pence in his purse he will give it for the best room in a play-house'; Marston, *Malcontent* (*Ind., Wks.* 1. 202): 'But I say, any man that hath wit may censure, if he sit in the twelve-penny room.' See also *Hcn. VIII* (*Prol.* 11. 11-4); and Dekker, *Guls Horne-booke* (*Pr. Wks.* 2. 203).

At first performances, and on benefit-nights of the authors, the prices seem to have been doubled. See Symonds (p. 288); Malone (3. 164); Rye (p. 88); and Lawrence (p. 11). The fact that it was a first performance is supposed partly to account for the high prices mentioned in the Induction to *Barth. Fair* 4. 347: 'It shall be lawful for any man to judge his six-pen' worth, his twelve-pen' worth, so to his eighteen-pence, two shillings, half a crown, to the value of his place.' Prices of admission, however, were advancing at this time (1614): Beaumont and Fletcher, *Wit Without Money* (*Wks.* 4. 107): 'Who extoll'd you in the half crown boxes.' See also Habington, *Queen of Arragon* (*Prol.* 9. 339, Dodsley, 1825); Mayne, *City Match* (*Epil.* 9. 330, Dodsley, 1825).

A stool on the stage brought six pence, later a shilling: *Cynthia's Revels* 2. 210:

'3 Child. A stool, boy!

2 Child. Ay, sir, if you'll give me sixpence I'll fetch you one.'

See Middleton, *Roaring Girl* (*Wks.* 4. 37): 'The private stage's audience, the twelvepenny-stool gentlemen.' See also Dekker, *Guls Horne-booke* (*Pr. Wks.* 2. 249); and Marston, *Malcontent* (*Wks.* 1. 200).

The following deal with the subject: Traill (5. 69); Ordish, *Theatres* (pp. 66-7); Baker (p. 19); Thornbury (2. 8); Malone (3. 73-8); and Collier (3. 146-57, 342).

1. 1. 104-5. The nominative of a pronoun was often repeated for the sake of emphasis (Franz 298; Mätzner 2. 16).

1. 1. 105-6. **let me haue a good ground.** Referring, of course, to the pit at the theatres. It was somewhat below the level of the stage, and was frequented chiefly by the lower classes, who stood throughout the performance (cf. Nares, and Collier, *Hist. Dram. Poetry* 3. 335). Because of their position, Jonson refers to these as 'The understanding gentlemen o' the ground' (*Barth. Fair* 4. 346), and 'deep-grounded understanding men' (*Underwoods* 8. 336). Later in our play, he speaks of their 'grounded judgments' and 'grounded capacities' (2. 7. 74-6); cf. *Barth. Fair* 4. 346, 347; *Cynthia's Revels* 2. 214. It will be remembered that the frequenters of the pit were known as 'groundlings'; cf. *Hamlet* 3. 2. 12; Dekker, *Guls Horne-booke* (*Pr. Wks.* 2. 247).

1. 1. 109-10. **dumb shew.** The earlier dumb-shows usually gave, without speech, a representation of the events of the following act. As the dramatic value of the dumb-show became better understood, it was accompanied by a 'chorus,' or interpreter, who either commented on the play, or explained portions that had been omitted. Later, members of the dumb-show were assigned spoken parts. The following plays may be cited as examples: *Gorboduc* (1562); Gascoigne, *Jocasta* (1566); Kyd, *Spanish Tragedy* (1586); Hughes, *Misfortunes of Arthur* (1587); Peele, *Battle of Alcazar* (1591); Heywood, *Four Prentices of London* (1594); *Warning for Fair Women* (1598); *Gismond of Salerne* (1568); Marston, *What you Will* (1601); Dekker, *Whore of Babylon* (1604); Beaumont and Fletcher, *Triumph of Love* (1608); and Webster, *Duchess of Malfi* (1617). Cf. Shakespeare's treatment of the dumb-show: *Hamlet* 3. 2. 146 ff.; *Pericles*, Acts 2, 3, 4. 4.

See the following references: Dekker, *Guls Horne-booke* (*Pr. Wks.* 2. 214): 'You haue heard all this while nothing but the *Prologue*, and scene no more but a dumbe shew'; *M. of Venice* 1. 2. 77-9: 'He is a proper man's picture, but, alas, who can converse with a dumb-show'; *Much Ado* 2. 3. 225-6; *T. Andron.* 3. 1. 131-2; *Hamlet* 3. 2. 12-4; Greville, *Sidney* (1652, p. 77): 'Both stood still a while, like a dumb shew in a tragedy'; Taylor, *The Hog hath lost his Pearl* (11. 464, Dodsley, 1875): 'Why, page, I say! 'Sfoot, he is vanished as suddenly as a dumb show.'

For a comprehensive article, see Foster, 'The Dumb Show in Elizabethan Drama before 1620' (*Englische Studien* 44. 8-17). See also Cunliffe, 'Italian Prototypes of the Masque and Dumb Show' (*Pub. Mod. Lang. Association* 22. 140-56).

1. 1. 120. The omission of the subject of *shall* may have been an error. However, the nominative was sometimes omitted where its

identity was clear. See 5. 3. 54: 'Now will gull' (Abbott 400, 402; Franz 306; Mätzner 2. 27-30).

**I. I. 122. setting vp of a rest.** In *primero*, the 'rest' was 'the stakes kept in reserve, which were agreed upon at the beginning of the game, and upon the loss of which the game terminated; the venture of such stakes.'—*N. E. D.* The phrase *to set up one's rest* meant to venture one's final stake or reserve: Gascoigne, *Supposes* (*Belles-Lettres*, ed. Cunliffe, p. 50): 'This amorous cause that hangeth in controversie betwene Domine Doctor and me, may be compared to them that play at *primero*: of whom some one peradventure shal leese a great sum of money before he win one stake, and at last halfe in anger shal set up his rest: and win it.'

Figuratively, the expression had several meanings. One of these was 'to take up one's permanent abode,' with an allusion to 'rest' meaning 'repose.' This is its import in our text. It is used with this sense in *The New Inn* 5. 309: 'We have set our rest up here, sir, in your Heart.' Romeo, about to take the poison in Juliet's tomb, exclaims, 'O, here Will I set up my everlasting rest' (*Rom. and Jul.* 5. 3. 110). See also Lodge, *Rosalynde* (*Wks.* 1. 50): 'Aliena resolved there to set vp her rest, and by the helpe of Coridon swept a bargane with his Landlord, and so became Mistres of the farme & the flocke.' Cf. *Lear* 1. 1. 125; and *Every Man Out* 2. 195.

Another meaning of the phrase was 'to stake or venture one's all upon something': Greene, *Penelope's Web* (*Wks.* 5. 181): 'Least ayming more at ye weale of our cuntrye then our own liues, we set our rest on the hazard and so desperately throw at all.' Also, 'to be resolved or determined': *M. of Venice* 2. 2. 110: 'I have set up my rest to run away.' See *Com. of Errors* 4. 3. 27; and cf. *Tale of a Tub* 6. 135. In the play just mentioned (p. 159), the expression means also, 'to settle upon' or 'decide for': 'Arrested, As I had set my rest up for a wife.'

For further discussion and additional examples, see Nares, and *Notes and Queries* (10. 6. 509; 7. 53, 54, 175).

**I. I. 124. Your friend as you may vse him.** Cf. Sir Andrew's challenge to the masquerading Viola in *T. Night* 3. 4. 186-7: 'Thy friend, as thou usest him, and thy sworn enemy.'

**I. I. 126-7. put off this Lyons hide, your eares haue discouered you.** A reference, of course, to the familiar fable of Æsop. See Greene, *Mamillia* (*Wks.* 2. 156): 'Like Æsops asse they clad themselves in a Lions skinne, yet their eares wil bewray what they be.' Also Chapman, *Bussy D'Ambois* (*Wks.* 2. 19); *K. John* 2. 1. 144.

**I. I. 131.** After the recognition, notice the change from *you* to the more friendly and intimate *thou*. See Abbott 231-4; Franz 289-289 h.

**I. I. 131-2. altered with thy trauell.** Foreign travel was much in vogue. The accounts of navigators and explorers, first published separately, and then collected by Hakluyt in his *Principall Navigations* (1589, 1598-1600), created a great deal of interest in this kind of travel. There were accounts also of land-travel. In 1547 Boorde published the *Fyrste Booke of the Introduction of Knowledge*, describing his journeys on the Continent. Johnson brought out a translation from many sources, the *Travellers Breviat* (1601). Coryat made a walking-tour through France, Italy, and Germany in 1608, which was described in his *Crudities* (1611), and for which Jonson wrote a humorous character-sketch of the author. Sandys, in the *Relation of a Journey* (1615), gave an account of his travels in Turkey, Egypt, the Holy Land, and Italy. Lithgow, a Scotch traveler, claimed he had journeyed 36,000 miles on foot. His travels are described in *Rare Adventures and Painefull Peregrinations* (1632). A work condemning travel was published by Hall: *Quo Vadis? A Just Censure of Travell* (1617). Brome's play, *The Antipodes*, represented the manner in which a young man was cured of a madness brought on by reading too much about travels and voyages.

Another form of travel was for educational purposes. It became quite the fashion for the sons of noblemen to travel on the Continent, generally with a tutor. Of the custom of going to Italy, Ascham says (*Schoolmaster*, p. 71, ed. Arber): 'I take goyng thither, and liuing there, for a yonge ientleman, that doth not goe vnder the keepe and garde of such a man, as both, by wisdome can, and authoritie dare rewle him, to be meruelous dangerous.' Cf. Harrison's remark on the same subject (Furnivall, p. 81): 'One thing onlie I mislike in them [the students], and that is their usuall going into Italie, from whence verie few without speciall grace doo returne good men, whatsoeuer they pretend of conference or practise.'

Of travel, when not abused, Bacon writes (*Essays*, 'Travel'): 'Travel, in the younger sort, is a part of education; in the elder, a part of experience.' And Shakespeare remarks (*T. G. of Verona* I. I. 2): 'Home-keeping youth have ever homely wits.'

But the practice was overdone. Cf. Drake (p. 421): 'To such a height had this fashion for travelling attained, that those who were not able to accomplish a distant expedition, crossed to France or to Italy, and gave themselves as many airs on their return, as if they had been to the antipodes'; Gosson (p. 34): 'We haue robbed *Greece* of Gluttonie, *Italy* of wantonnesse, *Spaine* of pride, *Fraunce* of deceite, and *Dutchland* of quaffing.' Bacon's sane remarks on the

subject are worth quoting (*Essays*, 'Travel'): 'When a traveller returneth home, . . . let his travel appear rather in his discourse than in his apparel or gesture; and in his discourse let him be rather advised in his answers, than forward to tell stories; and let it appear that he doth not change his country manners for those of foreign parts; but only prick in some flowers of that he hath learned abroad into the customs of his own country.'

See note to Ellis, *Original Letters* (4.46, London, 1846): 'In Queen Elizabeth's time, leave to go abroad for the purpose of travelling was difficult to obtain. Lord Burghley, too, when application for such permissions were made, would frequently call the party before him, and examine into what the applicant knew of his own country; and if found deficient in that knowledge would advise him to stay at home for the present.' A copy of 'Queen Elizabeth's Letter of Recall for those who had gone abroad without her leave' accompanies the note.

In our text, Onion calls Valentine a 'lying traueeller' (4.3.12). See *Tempest* 3.3.26: 'Travellers ne'er do lie, Though fools at home condemn 'em'; Dekker, *Seuen Deadly Sinnes* (*Pr. Wks.* 2.35): 'Thou art no Traueler; the habit of Lying therefore will not become thee, cast it off'; *Old Fortunatus* (*Wks.* 1.117). Cf. Chapman, *Monsieur D'Olive* (*Wks.* 1.195); Donne, *Letters* (*Wks.* 6.318, ed. Alford, London, 1839). Traveling influenced apparel: *Every Man Out* 2.58:

'Punt. Then he has travelled? . . .

*Car.* As far as Paris, to fetch over a fashion, and come back again.'

*Hen. VIII* 1.3.31: 'Tall stockings, Short blister'd breeches, and those types of travel'; *As You Like It* 4.1.33: 'Farewell, Monsieur Traveller: look you lisp and wear strange suits.' In our text, Juniper remarks: 'A man is nobody, till he has trauelled' (2.7.34-5). See Nashe, *Vnfortunate Traveller* (*Wks.* 2.297): 'Hee is no bodie that hath not traueled'; Beaumont and Fletcher, *Wild Goose Chase* (*Wks.* 8.121): 'Till we are travell'd, and live abroad, we are cox-combs.' Some travelers assumed a solemn pose: Marston, *Ant. and Mell.*, Pt. 1 (*Wks.* 1.12, Ind.): 'As solemn as a traveller'; Marston, *Satires* (*Wks.* 3.274): 'With what a discontented grace Bruto the traveller doth sadly pace'; *As You Like It* 4.1.21: 'A Traveller! By my faith you have great reason to be sad: I fear you have sold your own lands to see other men's.' Traveling encouraged deception: Nashe, *Pierce Penilesse* (*Wks.* 1.220): 'These [evil practices], and a thousand more such sleights, hath hypocrisie learned

by traauiling strange Countries'; cf. Carlo Buffone's advice to Sogliardo (*Every Man Out* 2. 107): 'You must be impudent enough, sit down, and use no respect: when anything's propounded above your capacity, smile at it, make two or three faces, and 't is excellent; they'll think you have travell'd.' See also *Every Man Out* 2. 83, 105; *Cynthia's Revels* 2. 226, 240, 291, 319; *Volpone* 3. 196, 202; *Devil is an Ass* 5. 23; *Masque of Augurs* 7. 413. In *Puntarvolo* (*Every Man Out*) and *Amorphus* (*Cynthia's Revels*), Jonson has drawn two characters which typify, in some measure, the abuses of travel.

Beside Hakluyt's work, a compilation of travels was made by Purchas: *Purchas his Pilgrimage* (1613), and *Hakluytus Posthumus* (1625), the latter being a work made from Hakluyt's notes. In our own day, Harrisse (1830-1909) has done the same for voyages (chiefly American) taken during the 15th and 16th centuries. For the 16th and 17th centuries, we have Arber's *English Garner* (London, 1877-1890), a work which Beazley has used as the basis for a new edition under the same title (N. Y., 1903). The *Travels of Sir John Mandeville*, printed in 1499 by Wynkyn de Worde, was popular in Jonson's day. It purports, as every one knows, to be the record of a journey to the far East.

A good bibliography of sea-faring and travel is to be found in the *Cambridge Hist. Eng. Lit.* (4. 518). See also Howard, *English Travellers of the Renaissance* (London, New York, and Toronto, 1914).

**1. 1. 144-5.** All creatures here soiorning, etc. If this is a quotation, its source has remained undiscovered. A possible source may be in Chettle, *Kind-hart's Dreame* (1593, p. 65): 'But indeede there is a time of mirth, and a time of mourning.' Professor Cook suggested *Ecclesiastes* 3. 1, 4: 'To everything there is a season, and a time to every purpose under the heaven: . . . a time to weep, and a time to laugh; a time to mourn, and a time to dance.'

The same sentiment is expressed by Chapman, *Bussy D'Ambois* (*Wks.* 2. 61); and Beaumont and Fletcher, *Wild Goose Chase* (*Wks.* 8. 144-5).

**1. 1. 151-3.** tomorrow shall be three months, she was seene going to heauen they say, about some fiue weekes agone. Cf. *Every Man In* 1. 64: 'I was thinking of a most honourable piece of service, was performed to-morrow, being St. Mark's day, shall be some ten years, now'; *ib.* 1. 83: 'Here's the remainder of seven pound since yesterday was seven-night'; *Alchemist* 4. 154: 'I heard it too, just this day three weeks, at two o'clock next morning'; *Staple of News* 5. 179: 'His father died on this day seven-night.'



. . . At six o' the clock in the morning, just a week Ere he was one and twenty.' Cf. *M. of Venice* 2. 5. 25.

1. 1. 156. **I haue done but the parte of an Onion.** The association of tears with an onion is very old. The Greek word for onion is κρόμμυον, so called, because it caused the eyes to close (κόρας συμμύειν). See Aristophanes, *Frogs* 654: ΑΙ. Τί δῆτα κλαίεις; ΔΙ. Κρομμύων ὀσφραίνομαι. In Diogenes Laertius 1. 83, Bias is requested to visit King Alyattes. His reply is: Αλνάττη κελεύω κρόμμου ἐσθίειν, (ἴσον τῷ κλαίειν).

Columella, *De Cultu Hortorum* 123, speaks of 'lacrymosa cepa.' Lucilius, *Sat. Rel.* L. 5, has: 'Flebile cepe simul lacrimosaque ordine talae'; and Pliny, *Hist. Nat.* 19. 6: 'Omnibus [cepis] etiam odor lacrymosus.'

Shakespeare has several examples: *All's Well* 5. 3. 321: 'Mine eyes smell onions; I shall weep anon'; *Ant. and Cleo.* 1. 2. 176: 'The tears live in an onion that shall water this sorrow'; cf. *ib.* 4. 2. 35, and *T. of Shrew* 1. 126, Ind. See also Harvey, *New Letter (Wks.* 1. 292): 'I pray God, the promised Teares of Repentance, proue not the Teares of the Onion vpon the Theater.' The *N. E. D.* quotes from Farquhar, *Stage Coach* (1. 23), and Johnstone, *Reverie* (1. 243, London, 1763). Another reference was made by Jonson in the *Vision of Delight* 7. 288.

1. 2. 6-7. **I am no changling, I am Iuniper still.** Cf. *Barth. Fair* 4. 374: 'I am resolute Bat, i' faith, still'; *Magnetic Lady* 6. 18: 'Your ladyship is still the lady Loadstone'; *Tale of a Tub* 6. 129: 'I am old Rivet still'; *Masque of Christmas* 7. 259: 'I am old Gregory Christmas still'; *Underwoods* 8. 407: 'He is right Vulcan still.'

1. 2. 7. **I keepe the pristmate' [pristiniate].** Whalley says this is from Terence. He probably refers to *Andria* 817: 'Pol Crito antiquum obtines'; cf. *Hecyra* 860: 'Morem antiquum atque ingenium obtines.'

**you mad Hieroglyphick.** See *Poetaster* 2. 486: 'Come, I love bully Horace as well as thou dost, I: 'tis an honest hieroglyphic'; *Cynthia's Revels* 2. 233: 'It is a relic I could not so easily have departed with, but as the hieroglyphic of my affection.' Cf. Dekker, *Guls Horne-booke* (Nott, p. 29); and *Old Fortunatus (Wks.* 1. 163).

1. 2. 15-6. **Foe humour, a foolish naturall gift we haue in the Æquinoctiall.** Cf. *Every Man In* 1. 78:

'Cob. Humour! . . . What is that humour? some rare thing, I warrant.

*Cash.* Marry I'll tell thee, Cob: it is a gentleman-like monster, bred in the special gallantry of our time, by affectation; and fed by folly.'

1. 2. 19. **What fortuna de la Guerra.** The Italian and Spanish for 'The fortune of war.' See *L. L. Lost* 5. 2. 533-4: 'But we will put it, as they say, to fortuna de la guerra.'

The use of this expression by Juniper is probably not with a serious intent. Considering Valentine's recent return, it could be construed to mean something like our 'How is the world using you,' in which case, the comma inserted by Gifford after *What*, would be superfluous. But it is more likely that Juniper is continuing the flow of high-sounding words to which Valentine has already taken exception.

1. 2. 20-1. **O how pittifully are these words forc't. As though they were pumpt out on's belly.** Cf. *Every Man In* 1. 35: 'He has not so much as a good phrase in his belly, but all old iron, and rusty proverbs.' In this connection, one is reminded of the fate of Crispinus (*Poetaster* 2. 499-501).

1. 2. 27-8. **Goodwine sands.** 'Dangerous shoals about 5 miles east of Kent, England, from which they are separated by the Downs.'—*C. D.* 'Goodwin Sands consisted at one time of about 4,000 acres of low land fenced from the sea by a wall, belonging to Earl Goodwin or Godwin. William the Conqueror bestowed them on the abbey of St. Augustine, at Canterbury, and the abbot allowed the sea-wall to fall into a dilapidated state, so that the sea broke through in 1100 and inundated the whole' (Brewer, *Dict.*, p. 355). Regarding this catastrophe, Stow (*Annales*, p. 134) says: 'This yeere (1100) as well in Scotland as in England, on the third day of November, the sea brake in ouer the bankes of the Thames and other Riuers, drowning many Townes, and much people, with innumerable numbers of Oxen and Sheepe: at which time, the Lands in Kent, that sometime belonged to Duke Godwine, Earle of Kent, were couered with sands and drowned, which are to this day called Goodwyne Sands.'

Goodwin Sands is the subject of several proverbs: 'To set up shop on Goodwin Sands' meant to be shipwrecked (Hazlitt, *Prov.*, 1869, p. 430); cf. *Lotteries* of 1567 (*Loseley Manuscripts*, London, 1836, p. 211, ed. Kempe):

Of many people it hath ben said,

That Tenterden steeple Sandwich haven hath decayed.

Ray (*Prov.*, 1818, p. 144) has it: 'Tenterden (Tottenden) steeple's the cause of Goodwin Sands.' He adds: 'This proverb is used

when an absurd and ridiculous reason is given of anything in question.'

An interesting explanation of the origin of Goodwin Sands is given in Hazlitt, *Prov.* (1907, p. 503; 1869, p. 438); and in Grose (p. 185). The explanation has two parts. The first is to explain the proverb quoted above from Ray, and is from Latimer, *Select Sermons* (*Library of Old English Prose Writers* 7. 57, ed. Young, Boston, 1832). The second is supplementary, and was made by Fuller, *Worthies* (2. 65, London, 1662). An abbreviated account is to be found in Brewer (p. 882): 'The reason alleged is not obvious; an apparent *non-sequitur*. Mr. More, being sent with a commission into Kent to ascertain the cause of the Goodwin Sands, called together the oldest inhabitants to ask their opinion. A very old man said, "I believe that Tenterden steeple is the cause" [Latimer]. This reason seemed ridiculous enough, but the fact is the bishop of Rochester applied the revenues for keeping clear the Sandwich haven to the building of Tenterden steeple [Fuller]. Another tradition is that a quantity of stones, got together for the purpose of strengthening the sea-wall, were employed in building the church-tower, and when the next storm came, that part of the mainland called Goodwin Sands was submerged.'

This is the place where one of Antonio's ships is reported wrecked (*M. of Venice* 3. 1. 4). See also *K. John* 5. 3. 9-11, and *ib.* 5. 5. 12-3:

And your supply, which you have wish'd so long,  
Are cast away and sunk on Goodwin Sands.

See *Jack Drum's Entertainment* (Simpson, *Sch. of Shak.* 2. 141): 'He is a Quick-sand; a Goodwin; a Gulfe'; *Appius and Virginia* (4. 129, Dodsley, 1874): 'And sailing by Sandwich he sank for his sin.'

1. 2. 33-4. a *pattent* not to be sicke. At that time, all privileges, rights, or offices were conferred by a document known as a 'patent.' Regarding this practice, Nares says (*s. v.* Patent): 'One of the great oppressions complained of under Elizabeth, James, and Charles I, was the granting of *patents of monopoly*. James, of his own accord, called in and annulled all the numerous patents of this kind, which had been granted by his predecessors; and an act was passed against them in 1624. But they were imprudently revived by Charles in 1631.' See *Every Man Out* 2. 97: 'I can write myself gentleman now; here's my patent, it cost me thirty pound'; *Hen. VIII* 3. 2. 249: 'And, to confirm his goodness, Tied it by letters-

pattents.' For other references, see *Pan's Anniversary* 7.335; *Richard II* 2.1.202; 2.3.130; Ford, *Lover's Melancholy* (*Wks.* 1.19); *Jack Drum's Entertainment* (Simpson, *Sch. of Shak.* 2.151).

1.3.1. Omission of *thou* before *dost* (Franz 306; Mätzner 2.28; Abbott 241).

1.3.6. **Alla Coragio.** Florio has this to say of the use of *alla*: 'Being joined to any nounce it makes the same an aduerbe of quality or similitude.'

1.3.11. **Signior Francesco Colomia's man how doo's your good maister.** Cf. *Every Man In* 1.83 (also 85): 'Master Kitely's man, pray thee vouchsafe us the lighting of this match'; *ib.* 1.109: 'Mr. Knowell's man'; *New Inn* 5.382: 'Countess Pinnacia's man'; *Tale of a Tub* 6.148: 'High constable's hind'; *ib.* 6.172 (cf. 173, 174): 'Turfe's wife, rebuke him not.'

1.3.24. The preposition was sometimes placed at the end of a sentence (Abbott 424).

1.3.25-6. **the French . . . meane to haue a fling at Mil-laine.** The pretext for the ambitions of France in Italy rested on her claims to Naples and Milan by right of inheritance. In 1264 Naples was given in fief to Charles, Count of Provence and Anjou, by Urban IV, and taken by him in 1266 by force of arms. As to Milan, Valentina Visconti, widow of Louis, Duke of Orleans (brother of Charles VI), had been the last to inherit that duchy. See Guicciardini (1.35, 75; 2.194, 195, 206), and *Cambridge Mod. Hist.* (1.108).

The Sforzas seized Milan in 1450, but in 1500 it was taken from Lodovico by Louis XII. For the next 15 years, France retained Milan, using it as her headquarters in the campaigns against Venice and other states. Later in our play (1.5.181 ff.), an allusion is made to an incident in one of these. Cf. *Encycl. Brit.*, 11th ed. (*s. v.* Milan).

1.3.28. Transposition of verb and subject after an emphatic word (Abbott 425; Franz 682).

1.3.30. **Maximilian of Vicenza.** Maximilian I (1459-1519) figured prominently in Italian affairs, but the Maximilian of the play is not the Emperor.

**Vicenza.** A town in Italy, the episcopal see of Venetia, and the capital of the province of Vicenza. It is 42 miles west of Venice by rail. For some time during the Middle Ages, Vicenza was an independent republic, but in 1405 it was subdued by the Venetians. Cf. *Encycl. Brit.* (11th ed.).

1.3.32-5. Cf. *Every Man In* 1.83: 'E. Know. Justice Clement, what's he?'

*Wel.* Why, dost thou not know him? He is a city-magistrate, a justice here, an excellent good lawyer, and a great scholar; but the only mad, merry old fellow in Europe.'

*Excellent*, an adjective used as an adverb (Mätzner 3.90; Abbott 1; Franz 241).

1.3.43. *mad Capriccio*. In a pamphlet directed against Nashe, Harvey says (*Wks.* 2.109): 'Sir Skelton and Master Scroggin were but Innocents to Signior Capriccio, and Monsieur Madness.' Cf. *Poetaster* (2.428) where *Pantalabus* has been substituted for *Caprichio*, the reading of the quarto of 1602.

*hold hooke and line*. A cant expression which probably had its origin from the sport of fishing. See Chaucer, *Troilus* 5.777: 'To fisshen her, he leyde out hook and line'; Mascall, *A booke of Fishing with Hooke & Line* (1590). Figuratively, the expression meant, 'That by which any one is attracted or ensnared and caught.'—*N. E. D.* See Lydgate, *Bochas* (1554) 6.1.146: 'Marius layd out hoke and lyne As I haue told, Metellus to confound.' The expression is used by Pistol, together with several bombastic phrases taken from plays of the period (*2 Hen. IV* 2.4.171-2). After commenting on this, Steevens (*Shak.* 9.251) quotes a couplet which he says was the frontispiece of an old ballad ('Royal Recreation of Joviall Anglers'):

Hold hooke and line,  
Then all is mine.

Cf. Dekker, *Honest Whore*, Pt. 2 (*Wks.* 2.138): 'He giue him hooke and line, a little more for all this'; Tusser, *Husbandry* (ed. Mavor, p. 24):

At noon if it bloweth, at night if it shine,  
Out trudgeth Hew Make-shift, with hook and with line.

The editor's comment is: 'The *hook and line* is a cord with a hook at its end to bind up any thing with, and carry it away.'

1.4.4. The *to* was sometimes omitted before the infinitive (Franz 650; Mätzner 3.1; Abbott 349).

1.4.7. *The* was often elided before a vowel in reading, though not in writing (Abbott 462).

1.4.8. *I do this against my Genius*. See Tylor, *Primitive Culture* (1871, 2.184): 'In the Roman world, . . . each man had his "genius natalis," associated with him from birth to death, influencing his action and his fate, standing represented by its proper image, as a lar among the household gods. . . . The demon or genius was, as it were, the man's companion soul, a second spiritual ego.'

Cf. Horace, *Epist.* 2. 2. 187:

Genius, natale comes qui temperat astrum,  
Naturae deus humanae, mortalis in unum  
Quodque caput, voltu mutabilis, albus et ater.

Censorinus, *De Die Natali* 3. 16: 'Genius est deus, cuius in tutela, ut quisque natus est, vivit. Hic sive quod ut genamur curat, sive quod una genitur nobiscum, sive etiam quod nos genitos suscipit ac tutatur, certe a genendo Genius appellatur.' For others, cf. Tibullus 2. 2. 5; 4. 5. 8; Virgil, *Geor.* 1. 302; Horace, *Epist.* 1. 7. 94; 2. 1. 144; *Od.* 3. 17. 14; *Persius* 2. 3; Seneca, *Epist.* 12. 2; Pliny, *Hist. Nat.* 2. 7; Martianus Cap. 2. 152. It will be remembered that *δαίμωνιον* was the name by which Socrates called his 'genius.' Cf. Xenophon, *Mem.* 1. 1. 2; Plato, *Apol.* 40 A; *Theat.* 151 A; *Euthyd.* 272 E.

See *Magnetic Lady* 6. 69: 'An infused kind of valour, Wrought in us by our genii, or good spirits'; *Every Man Out* 2. 51; *Epicæne* 3. 368. Another reference occurs later in our play (1. 5. 238). Cf. *Com. of Errors* 5. 1. 332; *T. Night* 3. 4. 142; *Troi. and Cres.* 4. 4. 52; *J. Caesar* 2. 1. 66; 3. 2. 185; *Macbeth* 3. 1. 56; *Ant. and Cleo.* 2. 3. 19; Greene, *Orlando Furioso* (*Wks.* 13. 128).

*Genius* is a trisyllable (Abbott 479).

1. 4. 9-20. These lines are found in Lamb's *Specimens*. His pre-fatory comment is, 'Presentiment of treachery vanishing at the sight of the person suspected.'

1. 4. 15-6. **His actions neuer carried any face  
Of change, or weaknes.**

Cf. *Every Man In* 1. 72:

The manner he hath stood with, till this present,  
Doth promise no such change.

1. 4. 17. *Being* may be read as a monosyllable. This is the usual reading of the word in this play (Abbott 470).

1. 4. 18. Scan (Abbott 494, 456):

O here | he comes. |  
*Ang.* How now | sweet Lord, | whats the matter.

1. 4. 20. Scan (Abbott 484, 508):

Of my | straid thoughts. | Boy. | Bestow | your selfe.

1. 4. 22. Scan (Abbott 462, 468):

Marry in | the gal | ery, where | your Lord | ship left him.

1. 4. 25-8. See *Every Man In* 1. 73:

Think I esteem you, Thomas,  
When I will let you in thus to my private.  
It is a thing sits nearer to my crest,  
Than thou art 'ware of.

It may be of interest to note a similar passage in Marston, *Eastward Hoe* (*Wks.* 3. 57-8), a work to which Jonson contributed:

I must now impart  
To your approved love, a loving secret,  
As one on whome my life doth more relie  
In friendly trust then any man alive.

1. 4. 30. **one, whome my election hath design'd**, etc. Cf. Hamlet's conversation with Horatio (*Hamlet* 3. 2. 68-70):

Since my dear soul was mistress of her choice  
And could of men distinguish, her election  
Hath seal'd thee for herself.

1. 4. 31. The accent falls on *the* (Abbott 457): '*The* seems to have been regarded as capable of more emphasis than with us.'

1. 4. 32-3. **I vrge not this t' insinuate my desert,  
Or supple your tri'd temper, with soft phrases.**

Cf. *Every Man Out*, Prolog. 2. 14:

I do not this, to beg your patience,  
Or servilely to fawn on your applause.

*Insinuate* is a trisyllable (Abbott 468): 'Any unaccented syllable of a polysyllable (whether containing *i* or any other vowel) may sometimes be softened and almost ignored.'

1. 4. 46. **Arguing a happy mixture of our soules**. Cf. *Devil is an Ass* 5. 34: 'To seal the happy mixture made of our souls.'

*Arguing* is read as a disyllable. Words in which a light vowel is preceded by a heavy vowel or diphthong are frequently contracted (Abbott 470).

1. 4. 48-50. Cf. *Cynthia's Revels* 2. 304:

The grace divinest Mercury hath done me,  
In this vouchsafed discovery of himself,  
Binds my observance in the utmost term  
Of satisfaction to his godly will.

*Unmatched* for *matchless* (Franz 662).

1. 4. 51. Scan (Abbott 462):

How! fa | uours An | gello, ô | speake not | of them.

1. 4. 58-9. Gifford arranged these lines in the form of prose. But they were evidently intended for verse, as Cunningham points out, and as Whalley had written them. Both Whalley and Gifford remove *God* from the position it holds in our text. The former's arrangement may be scanned:

The count | your fa | ther calls | for you. |  
*Pau.* God!

1. 4. 61. Scan (Abbott 458, 494):

That I | am ab | sent. Boy, | say I | come presently.

1. 4. 63. *Particulars* is a trisyllable (Abbott 468).

1. 4. 66-9. For metrical reasons, Gifford here arranged the text:

*Pau.* I thought I heard my father coming hitherward,  
 List, ha!

*Ang.* I hear not anything,  
 It was but your imagination, sure.

1. 4. 73-4. This was arranged by Gifford, who followed Whalley in the case of Paulo's speech:

*Ang.* Why,  
 Has he no knowledge of it then?

*Pau.* O no;  
 No creature yet partakes it but yourself.

1. 4. 77. Scan (Abbott 481, 482):

To whom | I would | reueile | it. Harke, | harke.

1. 4. 81-3. **Alas, blame not them,**

**Their seruices are (clock-like) to be set,  
 Backward and forward, at their Lords command.**

See *Every Man Out* 2.68: 'Come, regard not a jester: It is in the power of my purse to make him speak well or ill of me.'

*Staple of News* 5.256:

They are a kind of dancing engines all,  
 And set by nature, thus to run alone  
 To every sound.

Cf. *J. Casar* 4. 1. 31-3.

1. 4. 84-6. Cf. *Every Man In* 1. 104:

You know  
 My brother Wellbred's temper will not bear  
 Any reproof, chiefly in such a presence,  
 Where every slight disgrace he should receive  
 Might wound him in opinion and respect.



*Impatience* is a quadrisyllable (Abbott 479).

1. 4. 87-9. Cf. *Every Man Out* 2. 38. 'His spirit is like powder, quick, violent; he'll blow a man up with a jest'; *Catiline* 4. 255:

She has a sulphurous spirit, and will take  
Light at a spark.

*Angelo* should be read as a disyllable (Abbott 468).

1. 5. 1. Scan (Abbott 462, 468, 464):

Where should | he be, | trow? did | you looke | in the armory.

1. 5. 3. *No* forms the first foot (Abbott 482). As Count Ferneze's exasperation and anger increase, he resorts to prose, returning occasionally to verse (Abbott 512a).

1. 5. 12. *smels of fennel*. Of flattery. Fennel was an emblem of flattery. See Robinson (*fl.* 1566-1584), *Handefull of Pleasant Delites* (Spenser Soc., 1871, p. 4): 'Fenel is for flaterers, an euil thing it is sure'; Lyly, *Sapho and Phao* (*Wks.* 2. 390): 'Flatter, I meane lie; litle things catch light mindes, and fancy is a worme, that feedeth first vpon fenell'; Greene, *Quip for an Upstart Courtier* (*Wks.* 11. 214): 'Vppon a banke bordring by, grewe womens weedes, Fenell I meane for flatterers.' Cf. *Paradise of Dayntie Deuices* (*A bunche of herbes and flowers*, p. 52, ed. Brydges, London, 1810); *2 Hen. IV* 2. 4. 267; *Hamlet* 4. 5. 180.

In his Dictionary, Florio has *finocchiare*, and *dare finocchio*, mean, *to flatter*, the Italian word for *fennel* being *finocchio*.

1. 5. 13. **You haue bene in the garden it appeares.** Because he smells of fennel.

1. 5. 20. *Patience* is interjectional, and is not to be read as a part of the verse (Abbott 512).

1. 5. 23-5. Arranged by Gifford:

Gaping on one another! Now, Diligence,  
What news bring you?  
*Oni.* An't please your honour.

1. 5. 28-9. **Please his Honour.** 'The quarto has, and rightly, "please *your* honour."'—C. Cunningham must have had access to a copy of the quarto that differed from Whalley's, Gifford's, and the five that were consulted for this edition. All have 'please *his* Honour.'

1. 5. 30. **the blew order.** Servants wore blue coats. See *Every Man In* 1. 50: 'So must we that are blue waiters, and men of hope and service do.' In the *Masque of Christmas* 7. 261, New Year's Gift enters 'in a blue coat, serving-man like.' See also Dekker, *Bel-man of London* (*Wks.* 3. 149): 'Backe comes this counter-feit

Blew-coate, running in all haste for his masters cloake-bag'; Greene, *Defence of Conni-Catching* (Wks. 11.80): 'He had attyred his owne brother very orderly in a blew coat, and made him his serving-man.'

For other examples, see *T. of Shrew* 4.1.93; *1 Hen. VI* 1.3.47; Dekker, *Guls Horne-booke* (Pr. Wks. 2.261); Dekker, *Honest Whore*, Pt. 2 (Wks. 2.149); Middleton, *Trick to Catch the Old One* (Wks. 2.273, 292); Middleton, *A Mad World* (Wks. 3.256, 273, 338); Nashe, *Saffron-Walden* (Wks. 3.71, 95, 96, 97, 134); *Seruimgmans Comfort* (pp. 107, 130, 134, 135); Marston, *Eastward Hoe* (Wks. 3.50).

1. 5. 35. In a double negative, *neither* was often used for *either* (Franz 410; Mätzner 3.132).

1. 5. 37. For an explanation of the idiom *were best*, see Franz 627; Abbott 230, 352.

1. 5. 45. I hope I am no spirit. Onion's reply to the count's *Tempt not* is of course a jocular reference to the prevailing superstition that devils or evil spirits assumed human shape. Cf. *Hamlet* 2. 2. 627-9:

The spirit that I have seen  
May be the devil: and the devil hath power  
To assume a pleasing shape.

*Com. of Errors* 4. 3. 48: 'Satan, avoid! I charge thee, tempt me not.'

Jonson's treatment of this subject in *The Devil is an Ass* is well known. The more general subject of witchcraft is dealt with in the *Masques of Queens*, and the *Sad Shepherd*. Another reference occurs later in our text (2. 7. 147-8; cf. note).

The following works may be consulted: Spalding, *Elizabethan Demonology*; Harsnet, *Declaration of Egregious Popish Impostures*; Scot, *Discoverie of Witchcraft*; Brand (3.1-55); Thornbury (2. 112-72). Dyer, *Folk-Lore* (pp. 49-54) gives many examples of possession in Shakespeare.

1. 5. 52-3. pull his cloth ouer his eares. Strip him of his livery, discharge him. See Chapman, *Gentleman Usher* (Wks. 1.275):

Then do your office maister Vsher,  
Make him put off his Ierkin; you may plucke  
His coate ouer his eares, much more his Ierkin.

See also Dekker, *Guls Horne-booke* (Pr. Wks. 2.261): 'Curse and swear . . . because your men haue vsd you so like a rascoll in not waiting vpon you, and vow the next morning to pull their blew cases ouer their eares'; and his *Satiromastix* (Wks. 1.259): 'Rather than thus to be netled, Ile ha my Satyres coate pull'd ouer mine eares, and be turn'd out a the nine Muses Seruice.' Cf. *Poe-*

*taster* 2.509; Preston, *Cambises* (Manly, *Pre-Shak. Drama* 2. 179-80; or Hawkins, *Origin of Eng. Drama* 1.276, 278); and Middleton, *Trick to Catch the Old One* (*Wks.* 2.272).

1. 5. 59. **sawcy companion.** In Dekker, *Iests* (*Wks.* 2.293), there is a similar quibble. One tradesman says to another: 'I spend more mustard and vinegar in a yeare in my house then thou dost beefe in thine. Nay quoth the other, I belieue thee, for I alwaies tooke thee for a very saucie knaue.'

1. 5. 64-6. Arranged by Gifford:

So rude, so barbarous.

*Max.* Most noble count,

Under your favour ——

*Count F.* Why, I'll tell you, signior.

1. 5. 72-3. **I am not now to learn how to manage my affections.** Cf. *Poetaster* 2.393: 'I take it highly in snuff, to learn how to entertain gentlefolks of you, at these years, i' faith'; *ib.* 2.423: 'Come, Minos is not to learn how to use a gentleman of quality.'

1. 5. 73-7. Cf. *Staple of News* 5.170:

See!

The difference 'twixt the covetous and the prodigal!

The covetous man never has money, and

The prodigal will have none shortly!

1. 5. 96. *Why* is not to be read as a part of the verse (Abbott 512).

1. 5. 108-9. **his tongue has a happy turne when he sleeps.** Cf. *Poetaster* 2.381: 'Scarce ever made a good meal in his sleep'; *ib.* 2.408: 'This gallant's tongue has a good turn, when he sleeps'; *Catiline* 4.216:

*Gal.* Methought

She did discourse the best —

*Ful.* That ever thou heard'st?

*Gal.* Yes.

*Ful.* In thy sleep!

*Staple of News* 5.190: 'One that never made Good meal in his sleep'; *New Inn* 5.332: 'Never be off, or from you, but in her sleep.'

1. 5. 110. *I* [Ay] forms the first foot (Abbott 482).

1. 5. 117. *Her* is a redundant object (Abbott 482; Franz 304).

1. 5. 120. **make two grieues of one.** A proverbial expression (Heywood, p. 72): 'Make not two sorrows of one.' Its meaning in our text is clear. However, see *Othello* 1.3.204:

To mourn a mischief that is past and gone  
Is the next way to draw new mischief on.

1. 5. 121. **Whom death marke out.** Cf. Horace, *Od.* 1. 4. 13-4: 'Pallida Mors aequo pulsat pede pauperum tabernas Regumque turres'; also *Od.* 2. 3. 21-4; 3. 1. 14-5.

1. 5. 123-4. **Max.** Are your horse ready Lord Paulo,  
**Pau.** I signior the stay for vs at the gate.

Cf. *Poetaster* 2. 383:

*Ovid se.* What, are my horses come?

*Lus.* Yes, sir, they are at the gate without.

1. 5. 133. **Fortunatus hat.** A magical wishing-cap. Fortunatus was 'the hero of a popular European chap-book. When in great straits he receives from the goddess Fortune a purse which can never be emptied. He afterwards takes from the treasure-chamber of a sultan a hat which will transport its wearer wherever he desires. These enable him to indulge his every whim. The earliest known, and probably original, version was published at Augsburg in 1509. It has been retold in all languages, and dramatized by Hans Sachs in 1553 and by Thomas Dekker in 1600. Tieck in "Phantasmus," and Chamisso in "Peter Schlemihl," have also utilized this legend. Uhland left an unfinished narrative poem, "Fortunatus and his Sons."—*C. D.*

The hat is reminiscent of the helmet of Hades worn by Perseus when he vanquished Medusa, and of the 'Tarnkappe' of Siegfried in the *Nibelungen Lied*. It is sometimes worn in conjunction with a cloak and a pair of boots: Chamisso, *Peter Schlemihl*; the English tale of *Jack the Giant Killer*; and the Norse legend of the *Three Princesses of Whiteland* (cf. Cox, *Mythology* 1. 144).

See *Fortunate Isles* 8. 69:

Where would you wish to be now, or what to see,  
Without the Fortunate Purse to bear your charges,  
Or Wishing Hat?

Marston, *Ant. and Mell.*, Pt. 2 (*Wks.* 1. 129):

I have old Fortunatus' wishing-cap,  
And can be where I list even in a trice.

Beaumont and Fletcher, *Honest Man's Fortune* (*Wks.* 3. 420):

Oh, Fortunatus, I envy thee not  
For cap or pouch.

In one of the 'Verses' prefixed to Coryat's *Crudities* (1. 96), Jackson, referring to the latter's speed as a traveler, says:

Perchance hee borrowed Fortunatus  
 Hatte, for wings since Bladuds time  
 Were out of date.

The various versions of the story of Fortunatus may be seen in the *English Tales and Romances* (pp. 54-6, ed. Esdaile, London, 1912). For a general study of the subject of mythology, see Gayley, *Classic Myths in Eng. Lit.*; Cox, *Mythology of Aryan Nations*; Müller, *Comparative Mythology*; and Dasent, *Popular Tales from the Norse*.

1. 5. 137-8. I haue such an odde prety apprehension of his humour. Cf. *Poetaster* 2. 424: 'I have a pretty foolish humour of taking.'

1. 5. 144. *deprauer*. Cunningham says that the quarto has *prauer*. But the copies of the quarto used for this edition have *deprauer*.

1. 5. 144-7. Cf. *Every Man In* 1. 192 (original version): 'If this melancholy rogue (Lorenzo here) doe not come, graunt that he doe not turne Foole presently, and never hereafter be able to make a good Iest, . . . but live in more penurie of wit and Invention.'

*learne to speake i' the nose*. An affectation attributed to the Puritans. Cf. *The Alchemist* 4. 151-2: 'He has no gift of teaching in the nose that e'er I knew of.' Additional reference to the Puritans are to be found in the same play, Act 2, scene 5, and Act 3, scenes 1 and 2. Jonson's treatment of them in *Bartholomew Fair* is well known. In his edition of this play, Alden has a discussion of Jonson's attitude toward the Puritans (*Yale Studies* 25. xx ff.). For a general study of the subject, see Thompson, *Controversy* (*Yale Studies* 20).

1. 5. 160. Wilke scans this line:

Drown'd vp | with con | fluence | of griefe, | and melancholy.

1. 5. 167. *My* and *mine* were used with little distinction before vowels (Abbott 237; Franz 326). Cf. 3. 4. 54.

1. 5. 168. *his strong, and reprecussiue sound*. Cf. *Cynthia's Revels* 2. 220: 'Salute me with thy repercussive voice.'

*His*, the old genitive of *it*, was often used for *its* (Abbott 217, 228; Franz 320).

1. 5. 169. *Giuen* is read as a monosyllable (Abbott 466).

1. 5. 174. I had one other yonger borne then this. Plautus, *Capt.* 759-61:

Perdidi unum filium,  
 Puerum quadrimum quem mihi seruos surpuit,

Neque eum seruom umquam repperi neque filium:  
Maior potitus hostiumst.

1. 5. 178. 'A was frequently inserted before a numeral adjective, for the purpose of indicating that the objects enumerated are regarded collectively as *one*' (Abbott 87). Cf. Mätzner 3.178; Franz 271.

1. 5. 181-2. **Chamont . . . surprised Vicenza.** Charles d'Amboise, more commonly known as Chamont d'Amboise or Chamont. He was the nephew of George (Bussy) d'Amboise, the Cardinal of Rouen, and in the campaigns of Louis XII in Italy he was the latter's leading general. Francesco Guicciardini says of him (*History of Italy* 5.174): 'He was an Officer of great Authority in *Italy*, for through the prevailing Interest of the Cardinal of *Rouen*, he administer'd the Dutchy of *Milan*, and commanded the King's Armies in almost a despotic Manner. But his Abilities were much inferior to his great Employments; for when he was constituted in the high Station of Captain-General, he neither knew the Arts of War himself, nor trusted to those who understood them.' He died in February, 1511.

At Cambray, Dec. 10, 1508, was formed the so called 'League of Cambray,' composed of France, the Empire, the Pope, and Aragon. The purpose of the League was to make war upon Venice. Among other places, Maximilian, for the Empire, was to receive Vicenza. After the League's victory at Agnadella (Ghiaradadda), May 14, 1509, Venice yielded Vicenza to Maximilian, but recovered it later the same year, only to lose it again to Chamont early in 1510. This is the only occasion where Chamont is directly concerned with the taking of Vicenza, but there is no conflict such as is described in our text. See Guicciardini (4.245, 250, 345, 362; 5.20-1); and *Cambridge Mod. Hist.* (1.131-4).

1. 5. 185. '*Mine* is almost always found before "eye," "ear," &c., where no emphasis is intended' (Abbott 237). Cf. Franz 326.

1. 5. 208-9. I haue some small occasion to stay:

If it may please you but take horse afore.

Cf. *Every Man Out* 2.190: 'Brother, pray you go home afore (this gentleman and I have some private business).'

The termination *-ion* was frequently pronounced as two syllables at the end of a line. Cases in the middle of a line were rare (Abbott 479).

1. 5. 215. Scan (Abbott 481, 482):

Before | I can | demaund? | how now | loue.

1. 5. 231. want that, and wanting that, want all. Taylor (*Motto*, pp. 50-3) uses the word *want* sixty-three times, and frequently with a quibble. See p. 51:

I want a Kingdome, and a Crowne to weare,  
And with that *want*, I *want* a world of care.

1. 5. 239-40. and what defectes  
My absence proues, his presence shall supply.

Cf. *Sejanus* 3. 20:

What his funerals lack'd  
In images and pomp, they had supplied  
With honourable sorrow.

*Tale of a Tub* 6. 201:

I see the wench wants but little wit,  
And that defect her wealth may well supply.

1. 5. 252. *Sententious* is a quadrisyllable (Abbott 479).

1. 5. 256-8. Cf. *Every Man Out* 2. 102: 'He is turn'd wild upon the question; he looks as he had seen a serjeant.'

1. 5. 258-9. scene the ghost . . . In an vnsauory sheet. No doubt a sheet served as the ghost of many departed heroes, before it found its way into the laundry-bag. Cf. *Every Man In* 1. 27:

'Cob. How know I! Why, I smell his ghost ever and anon.

Mat. Smell a ghost! O unsavory jest!

See also *Warning for Fair Women*, Induction (Simpson 2. 243):

Then too, a filthy whining ghost,  
Lapt in some foul sheet, or a leather pilch.

1. 5. 260-1. Gifford arranged the lines:

*Pau.* I muse he spake not;  
Belike he was amazed, coming so suddenly,  
And unprepared.—Well, let us go.

## ACT II

2. 1. 1-2. So now inough my heart, etc. Plautus, *Aul.* 79-80:

Nunc defaecato demum animo egredior domo,  
Postquam perspexi salua esse intus omnia.

2. 1. 2-3. what a could sweat  
Flow'd on my browes, and ouer all my bosome.

Cf. *Poetaster* 2. 371 :

A freezing sweat  
Flows forth at all my pores, my entrails burn.

*Volpone* 3. 184 :

And from his brain . . .  
Flows a cold sweat, with a continual rheum.

2. 1. 6. *Jaques* is read as a disyllable. The final *e* in French names is often retained in sound as well as in spelling (Abbott 489).

2. 1. 7. *Continuall* is a trisyllable; *vigilent*, a disyllable (Abbott 468).

2. 1. 13-4. I maruell why these gallant youths  
Spoke me so faire, and I esteemed a beggar.

Plautus, *Aul* 113-7 :

Nam nunc quom celo sedulo omnis, ne sciant,  
Omnes uidentur scire et me benignius  
Omnes salutant quam salutabant prius.  
Adeunt, consistunt, copulantur dexteras :  
Rogitant me, ut ualeam, quid agam, quid rerum geram.

2. 1. 15. Scan (Abbott 464, 468, 462) :

The end | of flat | tery, is gaine, | or lech | ery.

2. 1. 24. The first syllable of *themselves* is accented (Abbott 492). For the omission of *they* before this word, see Abbott 20; Franz 308, 309.

2. 1. 25. In reading this verse, the *I* may be disregarded (Abbott 512).

2. 1. 27. There is perhaps an ellipsis here of some phrase such as 'I would.' Almost the same words occur later (3. 2. 52), and 'would' is used (Abbott 382).

2. 1. 28-30. Cf. *Volpone* 3. 167 :

Thou being the best of things, and far transcending  
All style of joy, in children, parents, friends,  
Or any other waking dream on earth.

'The above lines are from the *Bellerophon*, a lost play of Euripides. Edit. Beck. vol. II., p. 432.'—G.

O tis a sweet companion! kind and true. Cf. Greene, *Groatsworth of Wit* (*Wks.* 12. 109-10): 'I tell thee *Lucanio*, I haue seene foure score winters besides the odde seauen, yet saw I neuer him that I esteemed as my friend, but gold, that desired creature, whom I haue deerely loued, and found so firme a friend, as nothing, to me hauing it, hath bene wanting.'



2. 1. 30-1. O wondrous pelfe, That which makes all men false,  
is true it selfe. Cf. *Volpone* 3. 167:

Riches, the dumb god, that giv'st all men tongues,  
That can'st do nought, and yet mak'st men do all things.

Crawford has shown that this appears in Bodenham's *Belvedere*,  
p. 128 (*Notes and Queries* 10. 11. 41-2):

Gold, that makes all men false, is true it selfe.

2. 1. 36-7. I stole his treasure, And this his daughter. Cf.  
*Hamlet* 4. 5. 172-3: 'It is the false steward, that stole his master's  
daughter.' In a note to this passage, Collier (*Variorum* ed., p.  
345) says: 'No such ballad is known.' Rolfe (*Hamlet*, p. 250)  
makes a similar statement.

2. 1. 38. It was sometimes used for masculine and feminine pro-  
nouns. Of this custom, Jonson says (*Grammar* 9. 287): 'The  
articles *he* and *it* are used in each other's gender. . . . It also  
followeth for the feminine.' See also *N. E. D.* (B. I. 2. d): 'It  
often occurs where *he*, *she*, or *that* would now be preferred.'

2. 1. 45-6. but hees ill bred,  
That ransackes tombes, and doth deface the dead.

This is quoted in Bodenham's *Belvedere* (p. 67), as Crawford has  
shown (*Notes and Queries* 10. 11. 41-2):

He is not noble, but most basely bred,  
That ransacks tombes, and doth deface the dead.

Cf. 2 *Hen. IV* 1. 1. 98: 'And he doth sin that doth belie the dead.'

2. 1. 50. Some verb of motion was to be supplied in sentences  
of this kind after *shall*, *will*, *must*, *let* (Mätzner 2. 46; Franz 530;  
Abbott 405).

2. 1. 52-65. Rachel I must abroad, etc. Plautus, *Aul.* 89-100:

Abi intro, occlude ianuam: iam ego hic ero.  
Caue quemquam alienum in aedis intromiseris.  
Quod quispiam ignem quaerat, extingui uolo,  
Ne causae quid sit quod te quisquam quaeritet.  
Nam si ignis uiuet, tu extinguere extempulo.  
Tum aquam aufugisse dicito, siquis petet.  
Cultrum, securim pistillum, mortarium,  
Quae utenda uasa semper uicini rogant,  
Fures uenisse atque abstulisse dicito.  
Profecto in aedis meas me absente neminem  
Volo intromitti. Atque etiam hoc praedico tibi,  
Si Bona Fortuna ueniat, ne intromiseris.

Gifford (*Wks.* 6. 328) points out that this passage was used again by Jonson in *The Devil is an Ass* 5. 47:

You hear, Devil,  
 Lock the street-doors fast, and let no one in,  
 Except they be this gentleman's followers,  
 To trouble me. Do you mark? . . .  
 Nor turn the key to any neighbor's need;  
 Be it but to kindle fire, or beg a little,  
 Put it out rather, all out, to an ash,  
 That they may see no smoke. Or water, spill it;  
 Knock on the empty tubs, that by the sound  
 They may be forbid entry. Say, we are robb'd,  
 If any come to borrow a spoon or so:  
 I will not have Good Fortune, or God's Blessing  
 Let in, while I am busy.

2. 1. 53. *Thy* receives the accent (Abbott 492).

2. 1. 57. *Thee* used for *thou* (Abbott 212); cf. Mätzner 2. 66; Franz 283.

2. 1. 62. *The* was often omitted where it would now be necessary. See *Grammar* 9. 295; Mätzner 3. 190-207; Franz 267, 268; Abbott 89, 90.

2. 1. 63. Read *fire* as a disyllable. This was frequently the pronunciation of many monosyllables ending in *r* or *re*, preceded by a long vowel or diphthong (Abbott 480).

2. 1. 65. **The more we spare . . . the more we gaine.** Cf. the following proverbs: Hazlitt (1869, p. 343): 'Sparing is the first gaining'; Hazlitt (1907, p. 375): 'Saving is getting'; Ray (p. 105): 'Of saving cometh having'; Ray (p. 184): 'A penny saved is a penny got.'

As pointed out by Crawford, this line is found in Bodenham's *Belvedere*, p. 128 (*Notes and Queries* 10. 11. 41-2): 'The more we spare, the more we hope to gain.'

2. 2. 18. **now you come neere him.** Come to the point, touch on the matter which affects him most deeply. In *1 Hen. IV* 1. 2. 14, after the Prince has reminded Falstaff of some of his failings, the latter replies: 'Indeed, you come near me now, Hal.' Capulet, urging the ladies to dance, remarks that she who hesitates, 'I'll swear, hath corns; am I come near ye now?' (*Rom. and Jul.* 1. 5. 22). See Lyly, *Gallathea* (*Wks.* 2. 448):

'*Ramia.* What are you come so neere me?

*Tel.* I thinke we came neere you when wee saide you loued.'

Cf. *T. Night* 3. 4. 71; and Lyly, *Midas* (*Wks.* 3. 129).

2. 2. 42-3. Gifford's note on this subject, commenting on a passage in *The Devil is an Ass* (5. 63), reads: 'Liberties very similar to these were, in the poet's time, permitted by ladies, who would have started at being told that they had foregone all pretensions to delicacy.' Cf. Furnivall (*Stubbes*, pp. 267-8) for references to contemporary literature.

2. 2. 44. **Pastorella.** See Glossary.

2. 2. 47. The relative was often omitted: 'This omission of the relative may in part have been suggested by the identity of the demonstrative *that* and the relative *that*' (*Abbott* 244). Cf. *Grammar* 9. 295; Franz 348.

2. 2. 51-3. **Iunip.** youle contaminate me no seruice.

**Chris.** Command thou wouldest say.

Cf. *Every Man In* 1. 27:

'*Cob.* Why not the ghost of a herring cob, as well as the ghost of Rasher Bacon?

*Mat.* Roger Bacon, thou would'st say.'

Other references of this character which occur in Jonson's works will be found in the Introduction on p. xix.

2. 3. — As pointed out by Cunningham, this scene is found in Lamb's *Specimens*. The prefatory comment is, 'The present humour to be followed.'

2. 3. 5. **say grace to euey bit of meate.** The Puritans were strict in observing this rite. *Stubbes* says (p. 111): 'We ought neuer to take morsell of bread, nor sope of drinke, without humble thanks to the Lord for the same.' In another place (pp. 215-28) he publishes prayers for sundry occasions.

2. 3. 13-4. **Sister, faith you take too much Tobacco,**

**It makes you blacke within, as y'are without.**

Cf. *Barth. Fair* 4. 405: 'The lungs of the tobacconist are rotted, . . . and the whole body within, black as her pan you saw e'en now, without.'

Scan (*Abbott* 482, 484):

Sister, | faith | you take | too much | Tobacco.

It was not unusual for ladies to smoke. In Dekker's *Satiromastix* (*Wks.* 1. 196), Asinius remarks: 'A Lady or two tooke a pype full or two at my hands, and praizde it for the Heauens.' Prynne (*Histrion-Mastix*, p. 363), commenting on the custom referred to by Gosson (*Sch. Ab.*, ed. Arber, p. 35) of giving ladies apples at a play, adds, 'Now they offer them the Tobacco-pipe.' Ursula

in *Barth. Fair* (4. 387) was an inveterate smoker. Fairholt (p. 69) quotes an incident from Pardoe's *History of the Court of Louis XIV* in which the ladies of the court, 'wearied by the gravity and etiquette of the court circle,' had retired after supper to their own apartments, where they were later surprised smoking by the Dauphin. For other instances, see Fairholt's *History* (London, 1859).

2. 3. 16. *Of* used in protestations or adjurations (Franz 518; Abbott 169).

2. 3. 21. **Hate [eat] when your stomacke serues.** Cf. Greene, *James IV* (*Wks.* 13. 324):

My friend, it stands with wit  
To take repast when stomache serueth it.

2. 3. 22. **eleuen and sixe.** The hours for meals. Harrison writes (2. 6. 166): 'With vs the nobilitie, gentrie, and students, doo ordinarilie go to dinner at eleuen before noone, and to supper at fieve, or betweene fieve and six at afternoone. The merchants dine and sup seldome before twelue at noone, and six at night especially in London. The husbandmen dine also at high noone as they call it, and sup at seuen or eight: but out of the tearme in our vniversities the scholers dine at ten.' Cf. Traill (3. 392).

See Beaumont and Fletcher, *Knight of the Burning Pestle* (*Wks.* 2. 150): 'I never came into my dining-room, but, at eleuen and six o'clock, I found excellent meat and drink o' the table'; Dekker, *Guls Horne-booke* (*Pr. Wks.* 2. 237): 'Let it be your vse to repaire thither [to a fashionable ordinary] some halfe houre after eleuen; for then you shall find most of your fashion-mongers planted in the roome waiting for meate.' For other references, see *Mucedorus* 3. 2. 11; Beaumont and Fletcher, *Woman Hater* (*Wks.* 1. 14); Dekker, *Dead Tearme* (*Pr. Wks.* 4. 50); Middleton, *Changeling* (*Wks.* 6. 19).

2. 3. 22-5. Cf. *Every Man Out* 2. 99-100: 'I pursue my humour still, in contempt of this censorious age. . . . For mine own part, so I please mine own appetite, I am careless what the fusty world speaks of me.'

2. 3. 26. **Præcisianisme.** In the 16th and 17th century, synonymous with Puritanism. The *N. E. D.* quotes J. Jones, *Bathes of Bath*, 1572 (3. 24): 'The Puritanes, but better we may term them piuish precisians.' See *Every Man In* 1. 73: 'He's no precisian, that I'm certain of'; and *Every Man Out* 2. 137:

'T is now esteem'd precisianism in wit,  
And a disease in nature, to be kind  
Toward desert, to love or seek good names.

In our play, Aurelia censures her sister for always maintaining a serious demeanor. This was considered characteristic of the Puritans: Marlowe, *Faustus* (*Wks.* 1. 222): 'I will set my countenance like a Precisian, and begin to speak thus'; Greene, *Repentance of Robert Greene* (*Wks.* 12. 176), says that, because of a 'solemne humour,' due to remorse for 'my wickednesse of life, . . . they fell vpon me in ieasting manner, calling me Puritane and Presizian, and wished I might haue a Pulpit.' In *Cynthia's Revels* (2. 300), Arete's 'set face' evokes this comment: 'She is the extraction of a dozen Puritans, for the look.'

Shakespeare does not use 'Precisian' or 'Precisianism' to characterize the Puritans. The nearest approach to it occurs in *Meas. for Meas.* 1. 3. 50, where the Duke remarks that 'Lord Angelo is precise.'

For additional uses of the above words, see *Arden of Faversham* 3. 2. 18; Nashe, *Almond for a Parrat* (*Wks.* 3. 345, 366, 372); Harvey, *Letter Book* (p. 30, Camden Soc., 1884), and his *Pierce's Supererogation* (*Wks.* 2. 48, 159, 163).

2. 3. 27. The first syllable of *austere* receives the accent (*Grammar* 9. 266).

2. 3. 37. *giue me nature*. See Sidney, *Defense of Poesy* (ed. Cook 7. 11-3): 'The moral philosopher standeth upon the natural virtue, vices, and passions of man; and "follow nature," saith he, "therein, and thou shalt not err."' Professor Cook refers, in this connection, to Marcus Aurelius, *Thoughts* 7. 55: 'Do not look around thee to discover other men's ruling principles, but look straight to this, to what nature leads thee, both the universal nature through the things which happen to thee, and thy own nature through the things which must be done by thee.'

2. 4. 12. Whalley and Gifford divided this line after *so*. The first part completes the verse of the preceding line, and the rest is read with the two lines that follow.

2. 4. 15. *Maddam* may be read as a monosyllable (Abbott 466).

2. 4. 23. Whalley and Gifford divided this line after *with you*, completing the verses of the preceding and succeeding lines, respectively.

2. 4. 30. *That* omitted after *so* (Franz 551).

2. 4. 32-3. Whalley and Gifford arranged this:

Equally pleasant.

*Phan.* Sir, so I do now.

2. 4. 40. Read the termination *-ion* as two syllables (Abbott 479).

2. 4. 44. a Decade in the art of memory. The *Art of Memory*

was a game of cards, and the *decade* refers to the 'ten-spot.' The *N. E. D.* says the game is described in Cotton's *Compleat Gamester* (1709, p. 101). Seymour published a work with the same title, including in it parts II and III of Cotton's treatise. In this (London, 1734, p. 38; 1739, p. 230), the game is explained thus: 'This is rather a Sport, than a Game. Money may be won at it, but it is most commonly the Way to act the Drunkard. It is the best when many play at it; for with few it is no Sport at all: for Example; As many Persons as do play, so many Cards trebled must be thrown down on the Table, with their Faces upwards; which every one must take Notice of, and endeavor to register them in his Memory. Then the Dealer must take them all up, and shuffling them, after cutting, deals to every one 3 a-piece.

'The first, it may be, calls for a King, which must be laid on the Table, with his Face downwards by him who hath it in his Hand; the next, it may be, calls for a 10 of Spades, which must be laid down in like manner, and so it goes round; now if any one calls for what is already laid down, if they play for Liquor, he must then drink a Glass; if for Money, he must then pay a Stake, whatever the Sum be they play for.

'This Sport wholly depends on the Memory; for want of which a Man may lose both his Money and his Understanding.'

The *Art of Memory* was also a system of mnemonic devices. Such a system is explained by Saunders (*Physiognomie*, pp. 371-7, London, 1671). The *N. E. D.* refers to Copeland (*The Art of Memory*, 1540?). See Nashe, *Vnfortunate Traveller* (*Wks.* 2. 299): 'It is not possible for anie man to learne the Art of Memorie . . . except hee haue a naturale memorie before.' A humorous allusion occurs in Beaumont and Fletcher, *Thierry and Theodoret* (*Wks.* 1. 153): 'He, mistaking the weapon, lays me over the chaps with his clubfist, for which I was bold to teach him the art of memory.' See also Cowley, *Poems* (*The Mistress*, 'Soul,' p. 84, ed. Waller, Cambridge, 1905).

*Memory* may be read as a disyllable (Abbott 464, 468).

2. 4. 50. Scan (Abbott 494, 468):

And fits | them one | ly, that | are nought | but cerimony.

2. 4. 52-5. will you be my refuge? . . . be my Plouer. Cf. *Every Man Out* 2. 140, 141: 'He is my Pylades, and I am his Orestes'; 'He shall be your Judas, and you shall be his elder-tree'; 'Let him be Captain Pod, and this his motion'; 'You shall be Holden, and he your camel'; 'You shall be his Countenance, and he your Resolution'; *Cynthia's Revels* 2. 240, 296: 'I call madam

Philautia, my Honour; and she calls me, her Ambition'; 'You shall be no more Asotus to us, but our goldfinch, and we your cages'; *Poetaster* 2.497: 'Be his Æsculapius, . . . and he shall be your patient'; *Epicæne* 3.393: 'Before, I was the bird of night to you, the owl; but now I am the messenger of peace, a dove'; *Barth. Fair* 4.495: 'I'll for ever be thy goose, so thou'lt be my gander'; *Devil is an Ass* 5.92: '[I would] be your blackbird, . . . your throstle'; *New Inn* 5.337: 'Thou shalt be the bird To sovereign Prue, . . . her Fly.'

2. 4. 58-9.

Ile borrow Cupids wings.

Masse then I feare me youle do strange things.

Cf. *Masque of Owls* 8.53:

And though he have not on his wings,  
He will do strange things.

*Rom. and Jul.* 1. 4. 17:

You are a lover; borrow Cupid's wings.

For the reflexive use of *feare*, see Mätzner 2.65; Abbott 296; Franz 628, 307.

2. 5. 10. Single lines with two 'or three accents are often found at the beginning or end of a speech (Abbott 511).

2. 5. 11. *My* and other possessive adjectives, when unemphatic, were sometimes transposed (Abbott 13; Franz 328).

2. 5. 19. **Daughters take heede of him, he's a wild youth.** Cf. Horace, *Sat.* 1. 4. 85: 'Hic niger est, hunc tu, Romane, caveto.' See *Every Man Out* 2.38: 'O, he's a black fellow, take heed of him'; *Poetaster* 2.495: 'These be black slaves; Romans, take heed of these.'

2. 6. 1-3. This speech was arranged by Gifford so as to read 'How now . . . with you' as a verse.

'In the quarto, throughout the ensuing dialogue, the Count calls his steward *Christopher* simply, not *Christophero*, which I should think was intended, and ought to have been retained.'—C. It is apparent, however, that the change was made for metrical reasons.

2. 6. 6. *At* used for *from* (Franz 462).

2. 6. 8. Here *Christopher* should be read as written, and *simplicity* should be regarded as a trisyllable (Abbott 468).

2. 6. 18. *Maintenance* is a disyllable (Abbott 468).

2. 6. 19. The first syllable of *discharge* receives the accent (*Grammar* 9.266; Abbott 492).

2. 6. 23-4. **thou hast euer been Honest and true,** etc. Plautus, *Aul.* 215-6:

Certe edepol equidem te ciuem sine mala omni  
malitia  
Semper sum arbitratus et nunc arbitror.

Cf. *M. of Venice* 3.4.46-7:

As I have ever found thee honest-true,  
So let me find thee still.

2. 6. 29. **Who wouldst thou haue**, etc. Plautus, *Aul.* 170-2:

*Eun.* Dic mihi, quaeso, quis east quam uis ducere  
uxorem? *Meg.* Eloquar.

Nouistin hunc senem Euclionem ex proxumo pauperculum?

*Eun.* Noui: hominem haud malum mecastor.

Scan (Abbott 456):

Who wouldst | thou haue | I prithee? |

*Chris.*

Rachel | de prie.

*Who* for *whom* (Abbott 274; Franz 334).

2. 6. 40-1. **And if I did not see in her sweet face**

**Gentry and noblenesse.** Cf. *Poetaster* 2.398:

'I see, even in her looks, gentry, and general worthiness.'

2. 6. 44-5. **For where loue is he thinke his basest obiect**

**Gentle and noble.** Cf. *M. N. Dream* 1.1.232-3:

Things base and vile, holding no quantity,

Love can transpose to form and dignity.

Also Hazlitt (1907, p. 304): 'Love sees no faults.'

2. 7. 6. **bastinado the poore cudgell.** The first use of *bastinado* given by the *N. E. D.* was in 1577, and as a noun. As a verb, the first example is dated 1614. Thus its use as a verb in our text antedates this by several years. It was used thus in *Every Man In* (1.116), and in *Poetaster* (2.497), acted in 1598 and 1601 respectively.

The same quibble occurs in *Every Man In* 1.35:

*Mat.* He brags he will give me the bastinado, as I hear.

*Bob.* How! he the bastinado! how came he by that word, trow?

*Mat.* Nay, indeed, he said, cudgel me; I term'd it so, for my more grace.'

Also in *K. John* 2.1.463: 'He gives the bastinado with his tongue: Our ears are cudgell'd.'

2. 7. 8-10. **I haue the phrases . . . fitting the mistery of the noble science.** Cf. *Every Man Out* 2.50-1: 'I have the method for



the threading of the needle . . . and all the humours incident to the quality.'

**Epitaphs.** Juniper of course means epithets. Cf. *Cynthia's Revels* 2. 298:

'*Gel.* [He] calls me at his pleasure I know not how many cockatrices, and things.

*Mor.* In truth and sadness, these are no good epitaphs, Anaides, to bestow upon any gentlewoman.'

Mrs. Malaprop's remark in Sheridan, *Rivals* (3. 3) is familiar: 'Sure, if I reprehend any thing in this world, it is the use of my oracular tongue, and a nice derangement of epitaphs.'

**the noble science.** During the reign of Henry VIII, a corporation was formed under the name of 'The Noble Science of Defence.' It provided for a specified course of training in fencing, and conferred degrees. Upon entrance, the candidate was known as a 'Scholar.' Later at a public contest, if successful, he became a 'Provost of Defence.' At a final trial, he was declared a 'Master of Defence' (Strutt, pp. 259-64). In *Cynthia's Revels* (2. 313) there is a burlesque imitation of these public trials of skill.

See Traill (3. 574): 'In 1565 the Queen issued a proclamation to limit and control the "schools of fence," in which "the multitude and the common people" were being taught "to play at all kinds of weapons," and the size of the rapier and dagger was regulated.' Gosson (p. 46) remarks: 'The cunning of Fencers [is] applied to quarrelling'; and later (p. 47): 'Fencing is growne to such abuse, that I may wel compare the Scholers of this Schoole to them that prouide Staues for their owne shoulders.'

Later in the scene (1. 14), 'maisters of defence' are mentioned. Cf. *Every Man In* 1. 113: 'Did you ever prove yourself upon any of our masters of defence here'; *Merry Wives* 1. 1. 295; Beaumont and Fletcher, *Knight of the Burning Pestle* (*Wks.* 2. 155); Dekker, *Honest Whore*, Pt. 1 (*Wks.* 2. 63); Dekker, *Seuen Deadly Sinnes* (*Pr. Wks.* 2. 28).

That Jonson had no fault to find with fencing *per se* may be gained from his *Epigram To William Earl of Newcastle* 9. 15. But for the style of fencing then in vogue he had small sympathy. See *Every Man In* 1. 35, 113, 126; *Every Man Out* 2. 101; *Cynthia's Revels* 2. 313; *Epicæne* 3. 435; *Alchemist* 4. 100; *Devil is an Ass* 5. 78; *New Inn* 5. 339, 388; *Magnetic Lady* 6. 12; *Pan's Anniversary* 8. 42.

For other references, see *Rom. and Jul.* 2. 4. 21-7; 3. 1. 88; *As You Like It* 5. 4. 48-108; *Merry Wives* 2. 3. 26; *L. L. Lost* 1. 2. 184;

Beaumont and Fletcher, *French Lawyer* (Wks. 3. 483), *King and No King* (Wks. 2. 244); Marston, *Scourge of Villainy* (Wks. 3. 373).

For a work on fencing, see Castle, *Schools and Masters of Fence* (London, 1885); cf. Saviolo, *Practise* (London, 1595).

2. 7. 16. **Vtopia.** 'England.'—G.

2. 7. 28-9. **the publicke Theater.** Plays were performed in four kinds of places: the converted inn-yards; the buildings used also for bull- and bear-baiting; the public theatres; and the private theatres (Fleay, *Hist. of Stage*, p. 146). A list of the public and private theatres of Jonson's day, as given by Lawrence (pp. 25-6), follows:

PUBLIC.	PRIVATE.
The Theatre (1576-1598).	Paul's (1581-1608).
The Curtain (1576-1630).	Blackfriars (1596-1655).
Newington Butts (1586-1603).	Whitefriars (1603-1621).
The Rose (1592-1603).	Cockpit or Phoenix (1617-1649).
The Swan (1595-1635).	Salisbury Court (1629-1649).
(First) Globe (1598-1613).	
(First) Fortune (1600-1621).	
Red Bull (1600-1663).	
The Hope (1614-1656).	
(Second) Globe (1614-1644).	
(Second) Fortune (1623-1649).	

Cf. the list published by Fleay, *Stage* (pp. 367-8); and Collier (3. 81-139). The Globe and the Blackfriars were the best of their class in respect to the character of the audience, and the eminence of the dramatists whose plays they produced. Plays of Shakespeare and Jonson were produced in each. For comfort and selectness of audience, the Blackfriars surpassed the Globe.

The private theatres had many peculiarities that distinguished them from the public theatres. They were smaller, and were covered with a roof. The prices of admission were higher, and the audience was more select. Performances began later, were shorter, and were conducted partly by artificial light. Traill (3. 570) says that private theatres in dwelling-houses had evening performances. The pit was furnished with benches, whereas in the public theatres the 'groundlings' stood throughout the performance. Spectators were permitted to sit on the stage. The boxes were kept locked, and were rented for the season. There was not so much horse-play on the part of the players. The spectators conducted themselves with more decorum. The music was of a high class, and in great contrast to the 'jigs' in the public theatres.

The audiences in the public and private theatres are compared in the Prologue to *The Doubtful Heir* (Shirley). For works dealing with the characteristics of the two classes of theatres, see Lawrence (*s. v.* Blackfriars); Baker (pp. 18, 19, 23, 24, 27); Collier (3. 140-5); Thornbury (2. 8); Wilkes (p. 210); Schelling (1. 160-2); Fleay, *Hist. of Stage* (p. 153). See also works on the subject by Chambers; Genest; Ordish, *Theatres*; Albright, *Shakespearean Stage* (N. Y., 1909); *Cambridge Hist. Eng. Lit.* (6. 10). In the last, there is a valuable bibliography. Cf. Lawrence, 'Evolution and Influence of the Elizabethan Playhouse' (*Jahrbuch* 47. 18-41); Wallace, *The Children . . . at Blackfriars*.

2. 7. 36-7. are their plaies? as ours are? extemporall? A reference to the improvised comedy which had its beginning in Italy about the middle of the sixteenth century, and which is generally known as the *commedia dell' arte all' improvviso*. The outline of the plot, with the various stage-directions, was carefully written out, but its development through dialogue and action was left to the ingenuity of the players. The humor of this type of comedy was of a boisterous and farcical nature.

See Middleton, *Spanish Gipsy* (*Wks.* 6. 195):

There is a way  
Which the Italians and the Frenchmen use,  
That is, on a word given, or some slight plot,  
The actors will extempore fashion out  
Scenes neat and witty.

Brome, *City Wit* (*Wks.* 1. 364): 'It should be done after the fashion of *Italy* by our selues, only the plot premeditated to what our aim must tend: Marry the Speeches must be extempore'; Kyd, *Spanish Tragedie* 4. 1. 163:

The Italian Tragedians were so sharpe of wit  
That in one houres meditation  
They would performe any thing in action.

In Brome, *Antipodes* (*Wks.* 3. 271), 'Byplay' is represented as an extempore actor. Near the end of Act 4 of the same play, Letoy says (p. 312): 'We now give over The play, and doe all by *Extempore*.' Cf. *1 Hen. IV* 2. 4. 308: 'Shall we be merry? shall we have a play extempore?'

In *Volpone* (3. 215) mention is made of 'Pantalone,' one of the stock characters of the *commedia dell' arte*. As Dr. Smith suggests (see below), the mountebank performance here (pp. 203-14) is no doubt an echo of the Italian improvised drama. Cf. *As You Like It*

2.7.158; *T. of Shrew* 3.1.37; Nashe, *Pierce Penilesse* (*Wks.* 1.215).

In England, it seems to have been the custom after the performance of a play to introduce extemporal verse: Nashe, *Pierce Penilesse* (*Wks.* 1.244):

Like the queint Comædians of our time,  
That when their Play is doone do fal to ryme.

Dekker, *Strange Horse-Race* (*Pr. Wks.* 3.340): 'I haue often seene, after the finishing of some worthy Tragedy, or Catastrophe in the open Theaters, that the Sceane after the Epilogue hath beene more blacke (about a nasty bawdy Igge) then the most horrid Sceane in the play.' Of the better class of improvisers, Tarleton, Wilson, and Kemp are often mentioned. See Stow, *Annales* (1631, p. 698); Harvey, *Letters* (*Wks.* 1.125), and *Four Letters* (p. 168); Brome, *Antipodes* (*Wks.* 3.260).

The following works will be valuable for a study of the subject: *Memoirs of Carlo Gozzi* (tr. Symonds, London, 1890); Paget (Vernon Lee), *Studies of the Eighteenth Century in Italy* (Chicago, 1908); Moland, *Molière et la Comédie Italienne* (Paris, 1867); Scherillo, *La Commedia dell'Arte in Italia* (Turin, 1884), and *La Vita Italiana nel Seicento* (Florence, 1897); Wolff, 'Shakespeare und die Commedia dell'Arte' (*Jahrbuch* 46.1-20).

The latest work on the subject is by Dr. Winifred Smith, *The Commedia Dell'Arte* (*Columbia Studies in English*, N. Y., 1912). It contains a good bibliography. See also the new edition of Flögel's *Geschichte des Grotesk-komischen* (1788), brought out by Bauer (2 vols., Munich, 1914): 1.40-70.

2.7.44. **the sport is at a new play.** The occasion of the presentation of a new play must have been a trying ordeal for the author. The hostile reception that was given to some of Jonson's plays, especially *Sejanus* and *The New Inn*, is well known. In his dedication to Lord Aubigny, when he published the former in 1616, Jonson says (3.3): 'It is a poem, that, if I well remember, in your lordship's sight, suffered no less violence from our people here, than the subject of it did from the rage of the people of Rome.' Of *The New Inn*, he says in a note prefaced to his famous Ode (5.475): 'The just indignation the author took at the vulgar censure of his play, by some malicious spectators, begot this following Ode to himself.'

Several features were characteristic of first performances. They seem to have been well attended, either because of genuine interest or because of the expectation of witnessing the rough treatment

sometimes given a new play. Cf. Dekker, *Devils Answer* (*Pr. Wks.* 2. 118): 'It was a Comedy, to see what a crowding, as if it had beene at a new Play.' Dekker's advice to a playgoer on such an occasion will be remembered (*Guls Horne-booke, Pr. Wks.* 2. 254): 'Mary, if either the company, or indisposition of the weather binde you to sit it out, my counsell is then that you turne plain Ape, . . . mewe at passionate speeches, blare at merrie, finde fault with the musicke, whew at the childrens Action, whistle at the songs.' That *Sejanus* was greeted in this manner is evident from a poem written at that time by Fennor, and quoted by Gifford, in which the following lines appear (3. 3):

They screwed their scurvy jawes, and lookt awry,  
Like hissing snakes adjudging it to die.

It is commonly known that the admission to a new play was double the usual price. Collier (3. 214) quotes from *Marmion's Fine Companion*: 'A new play, and a gentleman in a new suit claim the same privilege—at their first presentment their estimation is double.' See also note to I. I. 104. Cf. *Hen. VIII* 5. 4. 63-7; Brome, *Antipodes* (*Wks.* 3. 259); Beaumont and Fletcher, *Knight of the Burning Pestle* (*Wks.* 2. 127, dedication by Burre).

2. 7. 51-2. will be as deepe myr'd in censuring as the best. Cf. *Cynthia's Revels* 2. 213: 'As some one civet-wit among you, that knows no other learning, than the price of satin and velvets; nor other perfection than the wearing of a neat suit; and yet will censure as desperately as the most profess'd critic in the house, presuming his clothes should bear him out in it.' In the *Discoveries* (9. 158) Jonson remarks: 'But the wretcheder are the most obstinate contemners of all helps and arts; such as presuming on their own naturals (which perhaps are excellent) dare deride all diligence, and seem to mock at the terms, when they understand not the things, thinking that way to get off wittily, with their ignorance.' He had used almost the same words in *The Alchemist* (4. 6).

Dekker holds this class of critics up to ridicule in the chapter on 'How a Gallant should behaue himself in a Play-house' (*Guls Horne-booke, Pr. Wks.* 2. 246).

2. 7. 62. *Him for himself* (Franz 307; Abbott 223).

2. 7. 63. *in artibus magister*. Harrison (p. 79) gives the following requirements for the degree of *Master of Arts*: 'From thence also [the receipt of the Bachelor's degree] giuing their minds to more perfect knowledge in some or all the other liberall sciences, & the toongs, they rise at the last (to wit, after other three or foure yeeres) to be called masters of art, ech of them being at that

time reputed for a doctor in his facultie. if he professe but one of the said sciences (besides philosophie) or for his generall skill, if he be exercised in them all.'

Dekker, *Guls Horne-booke* (Nott, p. 21), makes reference to the gallant, who, 'haunting tauerns, desires to take the bacchanalian degrees, and to write himself *in arte bibendi magister*.' Cf. *Staple of News* 5.180; *Fortunate Isles* 8.71.

2. 7. 68-9. there are two sorts of persons that most commonly are infectious to a whole auditory. Cf. *Every Man Out* 2. 19:

For in such assemblies  
They are more infectious than the pestilence.

2. 7. 73-6. Notice the change in the verb from singular to plural. For a plural verb used after the singular of a collective noun, see Franz 674, 675. Cf. *M. of Venice* 1. 1. 88: 'There are a sort of men.'

these will hisse any thing that mounts about their grounded capacities. Cf. *Cynthia's Revels* 2.214: 'A fourth miscalls all by the name of fustian, that his grounded capacity cannot aspire to.'

2. 7. 80. Caprichious? stay, that word's for me. Cf. *Staple of News* 5.165: 'Emissaries? stay, there's a fine new word.' Other examples of this character will be found in the Introduction, p. xix.

2. 7. 82. *Never* was sometimes used instead of *ever* (Mätzner 3. 130; Abbott 52; Franz 408).

2. 7. 83-8. sit disperst, etc. This speech is found, in part, in *Every Man Out* 2. 19 (cf. pp. 18, 86):

How monstrous and detested is't, to see  
A fellow, that has neither art nor brain,  
Sit like an Aristarchus, or stark ass,  
Taking men's lines, with a tobacco face,  
In snuff, still spitting, using his wry'd looks,  
In nature of a vice, to wrest and turn  
The good aspect of those that shall sit near him,  
From what they do behold! O, 't is most vile.

See *Cynthia's Revels* 2.213: 'Another, whom it hath pleased nature to furnish with more beard than brain, prunes his mustaccio, lisps, and, with some score of affected oaths, swear down all that sit about him.' In *Satiromastix* (*Wks.* 1. 62), Dekker has Horace (supposed to be Jonson) swear 'not to sit in a Gallery when your Comedies and Enterludes haue entred their Actions, and there make vile and bad faces, at euerie lyne, to make a Gentleman haue an eye to you.'

Jonson frequently quoted from his works, or reprinted passages in other places in his works: *Poetaster* 2.516: 'Strength of my

country,' etc. (*Epigram 108* 8.211); *Volpone* 3.247: 'Come, my Celia' (*Forest* 8.255); *Alchemist* 4.6: 'For they commend writers' (*Discoveries* 9.155); *Devil is an Ass* 5.64: 'Do but look' (*Underwoods* 8.296); *Staple of News* 5.177: 'But it is the printing I am offended at' (*News from New World* 7.337); *ib.* 5.241: 'Send in an Arion' (*Neptune's Triumph* 8.29); *ib.* 5.252: 'Oracle of the Bottle' (*Neptune's Triumph* 8.25); cf. *Devil is an Ass* 5.47: 'Lock the street-doors fast' (2.1.53). Some of these were pointed out by Gifford and Cunningham.

**instead of a vice.** The Vice was a character in the moralities, and in many of the comic interludes. His name varied with the nature of his part in the play: Ambition, Covetousness, Fraud, Hypocrisy, Infidelity, Iniquity, Sin, Haphazard, Merry Report, Nichol Newfangle. The Devil and the Vice sometimes appeared in the same play (*Lupton, All for Money*); sometimes the Devil was alone (*Ingelend, Disobedient Child*); or the Vice was alone (*Nice Wanton*). In *The Devil is an Ass*, Jonson introduces both characters, and his satirical treatment of each is in accord with judgments previously passed on them (*Volpone* 3.158; *Staple of News* 5.186-7). His views have been discussed by Johnson in his edition of the above play (*Yale Studies* 29. xxiii-xl).

The following are some examples: In *The Devil is an Ass* (5.10), Pug, before descending to the earth, asks Satan for a Vice as a companion:

*Sat.* What Vice? What kind wouldst thou have it of?  
*Pug.* Why any: Fraud, Or Covetousness, or lady Vanity,  
 or old Iniquity;

*Epigram 115, Town's Honest Man* 8.218:

Being no vicious person, but the Vice  
 About town; and known too, at that price.

*Every Man Out* 2.19; *Conversations* 9.400. See also *Richard III* 3.1.82: 'Like the formal vice, Iniquity'; *T. Night* 4.2.132-8:

I'll be with you again,  
 In a trice,  
 Like to the old Vice,  
 Your need to sustain;  
 Who, with dagger of lath,  
 In his rage and his wrath,  
 Cries, ah, ha! to the devil.

*Hamlet* 3.4.98; *2 Hen. IV* 3.2.347. See stage-direction, *Histrion-Mastix* (Simpson, *Sch. of Shak.* 2.40); and Stubbes (p. 166): 'In

enterludes and plaies . . . you will learne to plaie the vice, to sweare, teare, and blasphemè both heauen and earth.'

A study of the Vice has been made by Cushman and Eckhardt. For shorter discussions, see Chambers (2.203); Collier (2.186); Douce (497); Schelling (1.53); Ward (1.109); Gayley, *Plays* (208), *Repr. Eng. Com.* (1.xlvi). Dr. Thümmel has two articles on 'Shakespeare's Fools' (*Jahrbuch* 9.87-106; 11.78-96). Cf. 'Der Humor bei Shakespeare' by Helene Richter (*Jahrbuch* 45.1-50).

2.7.121. **Plantan.** 'A plant of the genus *Plantago*, especially *P. major*, the common or greater plantain. It is a familiar doorway weed, with large spreading leaves, close to the ground, and slender spikes; it is a native of Europe and temperate Asia, but is now found nearly everywhere.'—*C. D.* As to its sanatory properties, Gerarde (*Herball*, 1597, pp. 340, 344) has this to say: 'Plantaine is good for ulcers that are of hard curation. . . . It staieth bleeding, it healeth up hollow sores, and concauate ulcers as well olde as new. . . . Galen, Discorides, and Pliny haue prooued it to be such an excellent wounde herbe, that it presently closeth or shutteth up a wounde though it be very great and large.'

See *Two Noble Kinsmen* 1.2.61: 'These poore sleight sores Neede not a plantin.' Also *Rom. and Jul.* 1.2.52:

*Rom.* Your plantain-leaf is excellent for that.

*Ben.* For what, I pray thee?

*Rom.* For your broken shin.

See also *L. L. Lost* 3.1.74.

2.7.136. **he tooke it single.** 'Foote has imitated this scene in his *Commissary*, vol. 2, p. 72.'—*G.* The ending of the bout is similar, but there the similarity ends.

2.7.140. **cob-web.** Pliny writes regarding the astringent and curative properties of a cobweb (*Hist. Nat.* 29.6): 'Fracto capiti aranei tela ex oleo et aceto imposita, non nisi vulnere sanato, abscedit. Haec et vulneribus tonstrinarum sanguinem sistit.'

See also Bartholomæus Anglicus (18.11.346): 'The cob-web that is white and cleane . . . hath vertue to constraine, joyne, and to restrayne, and therefore it stauncheth blood that runneth out of a wound, . . . and healeth a new wound, . . . and withstandeth swelling'; *M. N. Dream* 3.1.185: 'I shall desire you of more acquaintance, good Master Cobweb: if I cut my finger, I shall make bold with you.'

2.7.142-3. **breake my head, and then giue me a plaister.** A proverbial expression. Heywood (p. 95) and Ray (p. 122) write it: 'Break my head, and bring me a plaister.' Hazlitt (1907, p. 33)



has: 'A plaster is but small amends for a broken head.' See Harvey, *Letters* (I. 115): 'To give me that as a plaster for a broakin pate.'

2. 7. 147-8. thou art not lunatike, art thou? and thou bee'st auoide Mephostophiles. See Stephenson, *Elizabethan People* (p. 27): 'They believed that an insane person was possessed of a devil; literally that an evil spirit had taken up his abode in the house of clay, and that the only way to drive him out was to make his dwelling uncomfortable'; *Com. of Errors* 4. 4. 57-61:

*Pinch.* I charge thee, Satan, housed within this man,  
To yield possession to my holy prayers  
And to thy state of darkness hie thee straight:  
I conjure thee by all the saints in heaven!

*Ant. E.* Peace, doting wizard, peace! I am not mad.

Edgar's feigned madness (*Lear* 3. 4. 37 ff.), and Malvolio's incarceration (*T. Night* 4. 2. 24 ff.) are familiar instances. See also Fitzdottrel's fit in *The Devil is an Ass* 5. 140-6; *Volpone* 3. 308; and cf. Matt. 8. 28; John 10. 20.

2. 7. 148. Mephostophiles. 'The name of the evil spirit to whom Faust (in the German legend) was represented to have sold his soul. Hence applied allusively to persons (in the 17th c. with reference to the character presented in Marlowe's *Doctor Faustus*, in recent use to that presented by Goethe).' The name 'appears first in the German *Faustbuch* 1587 as *Mephostophiles*; of unknown origin. The now current form *Mephistopheles*, and the abbreviation *Mephisto*, come from Goethe's *Faust*.'—N. E. D.

Cunningham calls Gifford to task for substituting *Mephostophilus* 'for the *Mephistophiles* of the quarto.' The latter spelling is not found in the copies of the quarto at hand.

See Middleton, *Blurt, Master-Constable* (*Wks.* I. 31): 'Sirrah Mephostophilis, did not you bring letters'; Massinger, *The Picture* (*Wks.* 3. 222): 'You know How to resolve yourself what my intents are, By the help of Mephostophilus, and your picture'; Shirley, *Young Admiral* (*Wks.* 3. 145):

*Flav.* Where is Mephostophilus?

*Paz.* No more devils, if you love me.'

See also *Merry Wives* I. I. 132; Beaumont and Fletcher, *Wife for a Month* (*Wks.* 9. 374); Dekker, *Shoemaker's Holiday* (*Wks.* I. 72), and *Devils Answer* (*Pr. Wks.* 2. 130). Koepfel gives a list of references to Mephistophiles (*Ben Jonson's Wirkung* 20. 15).

2. 7. 148-9. Say the signe should be in Aries. In astrology, the zodiac was regarded as a prototype of the human body, the different

parts of which all had their corresponding section in the zodiac itself. The head was placed in Aries, the first sign of the zodiac. See *Encycl. Brit.*, 11th ed. A reference to this may be found in Middleton, *Family of Love* (*Wks.* 3. 12).

2. 7. 154. **get a white of an egge, and a little flax.** Pliny, *Hist. Nat.* 29. 11, speaks of the medicinal properties of wool and eggs. About the white of an egg for wounds, he says: 'Aiunt et vulnera candido [ovorum] glutinari.' See *Lear* 3. 7. 106: 'I'll fetch some flax and whites of eggs To apply to his bleeding face.' Cf. *Barth. Fair* 4. 404: ''Tis but a blister as big as a windgall. I'll take it away with the white of an egg, a little honey and hog's grease.'

2. 7. 157-8. **beare away the bucklers.** Sometimes used as a quibble. 'To carry away the bucklers: to come off winner.'—*N. E. D.* The latter quotes E. Topsell, *Historie of Serpents*, 1607 (644): 'Severus side carryed away the bucklers.' See also Heywood, *Faire Maide of the Exchange* (*Wks.* 2. 56), where, after Bowdler has tried in vain to gain a favorable reply from her, Mall Berry remarks: 'Why then ile beare the bucklers hence away.'

### ACT III

3. 1. 4. Remembrance of him. Cf. Franz 322.

3. 1. 5. **Much.** Ironically for 'not at all.' See *Every Man Out* 2. 42:

Here's a device,  
To charge me bring my grain unto the markets:  
Ay, much! when I have neither barn nor garner.

*Volpone* 3. 272: 'But you shall eat it. Much!' Cf. *Alchemist* 4. 164. In Marlowe, *Faustus* (*Wks.* 1. 298, 1616 and 1631 versions), the vintner demands the return of a goblet. Robin answers, 'I much! when can you tell?' See also *2 Hen. IV* 2. 4. 142: 'God's light, with two points on your shoulder? much'; *T. of Athens* 1. 2. 119; and Marston, *Malcontent* (*Wks.* 1. 243).

3. 1. 6. **True to my friend in cases of affection.** Cf. *Much Ado* 2. 1. 182:

Friendship is constant in all other things  
Save in the office and affairs of love.

*T. G. of Verona* 5. 4. 54: 'In love Who respects a friend?'

3. 1. 16. For this use of *it*, see Franz 297. Cf. *As You Like It* 1. 1. 149: 'It is the stubbornest young fellow of France.'

3. 1. 18. **louers periuries are ridiculous.** Cf. Ovid, *Ars Amat.* 1. 633: 'Iuppiter ex alto perjuria ridet amantum'; *Rom. and Jul.*

2.2.92: 'At lovers' perjuries, They say, Jove laughs'; Tibullus, *Eleg.* 3.6.49; Propertius, *Eleg.* 2.16.47; Callimachus, *Epigr.* 26.3; Webster, *White Devil* (*Wks.* 1.119): 'Lovers' oaths are like mariners' prayers, uttered in extremity'; Dryden, *Palamon and Arcite* 2.149; Massinger, *Great Duke of Florence* (*Wks.* 2.463); *Underwoods* 8.391.

3.1.19. **Haue at thee.** 'Chiefly used in the imperative, announcing the speaker's intent to get at or attack.'—*N. E. D.* See Chaucer, *Legende of Good Women* 1383: 'Have at the, Jason! now thyn horn is blowe'; *Appius and Virginia* (4.119, Dodsley, 1874): 'Have at ye, your manhood to try.' In *Every Man In* (1.57), Brainworm, disguised, seeing Knowell approach, exclaims, 'My master! nay, faith, have at you,' and then proceeds to beg alms. Cf. *Devil is an Ass* 5.442, p. 98, note. See also *Rom. and Jul.* 5.3.70: 'Wilt thou provoke me? then have at thee, boy! (*they fight*)'; *ib.* (4.5.125): 'Then have at you with my wit! I will dry-beat you with an iron wit'; *Hamlet* 5.2.313: '*Laer.* Have at you now! (*Laertes wounds Hamlet*)'; Marlowe, *Massacre at Paris* (*Wks.* 2.278): 'What, are ye come so soon? Have at ye, sir! (*Shoots at Mugeroun and kills him*)'. Additional references from Shakespeare: *Com. of Errors* 3.1.51; *W. Tale* 4.4.302; *2 Hen. IV* 1.2.218; *Hen. V* 3.7.129; *2 Hen. VI* 2.3.92; *Hen. VIII* 2.2.85.

3.1.23. **tau, dery, dery.** Perhaps suggestive of some old ballad. Chappell has several in which the word 'dery' appears (1.59, 62, 277-8, 348, 352; 2.677). Others may be found in *Hickscorner* (361); *Revesby Sword Play* (39); *Ralph Roister Doister* 2.3.154; Wilson, *Cobbler's Prophecy* (Act 1, scene 1); Dekker, *Shoemaker's Holiday* (*Wks.* 1.50); Nashe, *Summer's Last Will* (*Wks.* 3.258, 263); and cf. Nashe, *Saffron-Walden* (*Wks.* 3.10, 32).

3.2.3. **He has beene at my doore.** Plautus, *Aul.* 388-9:

Sed quid ego apertas aedis nostras conspicio?  
Et strepitust intus. Numnam ego compilor miser?

3.2.5. In reading this line, *ho* may be disregarded (Abbott 512).

3.2.8-11. **Now in Gods name, etc.** Plautus, *Aul.* 204-7:

*Meg.* Credo edepol, ubi mentionem ego fecero de filia,  
Mi ut despondeat, sese a me derideri rebitur.  
Neque illo quisquamst alter hodie ex paupertate parciior.  
*Evc.* Di me seruant, salua res est: saluum est,  
siquid non perit.

3.2.14. Scan (Abbott 478, 508):

Sir, Gods | my life, | sir, sir, | call | me sir.

3. 2. 17. **Would you abase your selfe to speake to me.** Plautus, *Aul.* 184:

Non temerariumst, ubi diues blande appellat  
pauperem.

This scene was pointed out by Whalley as having its source in Plautus.

3. 2. 21. **My gold is in his nostrels.** Plautus, *Aul.* 216: 'Aurum huic olet.'

3. 2. 22. **Breake breast, breake heart, fall on the earth my entrailles.** Cf. *Every Man Out* 2.30: 'O, I could eat my entrails, And sink my soul into the earth with sorrow'; *ib.* 2.36: 'Torment and death! break head and brain at once'; *Poetaster* 2.370-1: 'Crack, eye-strings, and your balls Drop into earth'; *Catiline* 4.240: 'O my breast, break quickly.'

3. 2. 23. For the use of *with*, see Abbott 193; Franz 535; for *this same*, cf. Franz 317.

3. 2. 24. **He knowes my gold.** Plautus, *Aul.* 185:

Iam illic homo aurum scit me habere, eo me salutat  
blandius.

Notice the omission of the preposition with the first *know*, and its use with the second (Abbott 200; Franz 630).

3. 2. 26-7. This was written by Gifford:

*Chris.* At what, sir? what is it you mean?  
*Jaq.* I ask.

3. 2. 30-1. **I haue nothing . . . To giue with my poore daughter.** Euclio is equally insistent about his poverty (Plautus, *Aul.* 190-2):

Meam pauperiem conqueror.  
Virginem habeo grandem, dote cassam atque inlocabilem,  
Neque eam queo locare quoiquam.

3. 2. 34. Gifford divided this line after *father*, each part being made to form a verse with the preceding and succeeding lines, respectively.

3. 2. 43-5. **shall I haue your daughter.** Plautus, *Aul.* 237-9:

*Meg.* Tu condicionem hanc accipe: ausculta  
mihi  
Atque eam desponde mi. *Evc.* At nil est dotis quod  
dem. *Meg.* Ne duas.  
Dum modo morata recte ueniat, dotatast satis.

3. 3. 8-12. **He has forgot me sure**, etc. Plautus, *Aul.* 244-9:

*Meg.* Sed ubi hinc est homo?  
 Abiit neque me certiores fecit: fastidit mei.  
 Quia uidet me suam amicitiam uelle, more hominum  
 facit.  
 Nam si opulentus it petitum pauperioris gratiam,  
 Pauper metuit congregari. Per metum male rem  
 gerit.  
 Idem quando occasio illaec perit, post sero cupit.

We would say *a wife*. The indefinite article was sometimes omitted when the noun stood for the class (Abbott 84).

3. 3. 16-7. These were written by Whalley and Gifford:

Whom see I? my good lord?  
*Count F.* Stand up, good father.

3. 3. 21. **this is for gold**. Plautus, *Aul.* 194:

Nunc petit, quom pollicetur: inhiat aurum ut  
 deuoret.

3. 3. 33. In reading, the elision is to be disregarded. The first syllable of *enjoy* is accented (*Grammar* 9. 266). Allowing the elision, the line may be scanned (Abbott 484; cf. example from *Coriol.* 4. 5. 149):

T'enio | y no | thing vn | derneath | the sonne.

3. 3. 36. Scan (Abbott 485, 512):

How she | had all | she weares, | her war | me shoes.

The expression *God wot* is evidently not to be read as a part of the verse.

3. 3. 38. *In* for *on* (Abbott 161; Franz 503).

3. 3. 45-50. **Mock not the poore**, etc. Plautus, *Aul.* 220-4:

*Euc.* Heia, Megadore, haud decorum facinus tuis  
 factis facis,  
 Vt inopem atque innoxium abs te atque abs tuis me  
 inrideas.  
 Nam de te neque re neque uerbis merui, ut faceres  
 quod facis.  
*Meg.* Neque edepol ego te derisum uenio neque  
 derideo:  
 Neque dignum arbitror.

3. 3. 46. **pouerty is the precious gift of God**. See Lucan, *Pharsalia* 5. 527:

O vitae tuta facultas  
 Pauperis, angustique lares! O munera nondum  
 Intellecta deum.

Cf. Ecclesiastes 5. 19. In this connection, it will be remembered that Jonson's critics sought to wound him by referring to his poverty (*Discoveries* 9. 179-80).

3. 3. 50. Scan (Abbott 454):

When I | mocke poorenes, | then heau | ens make | me poore.

An extra syllable was frequently added before a pause, especially at the end of a line; and sometimes, as here, at the end of the second foot.

For the correlation of *when . . . then*, see Franz 554, Anm. 3.

'The plural *heavens* was formerly used, esp. in Biblical language, in the same sense as in the sing.'—*N. E. D.* Cf. *Macbeth* 4. 3. 231.

3. 4. 16-7. Gifford wrote the verse:

And that is all.

*Count F.* That is enough, enough.

3. 4. 34-42. **First in Vicenza**, etc. The count's recital of his reverses resembles Hegio's briefer enumeration after he discovers the trick of the exchange of names (Plautus, *Capt.* 759-61). Cf. note on 1. 5. 181-2.

3. 4. 37. *Which* was sometimes used with a repeated antecedent, or with a noun of similar meaning (Mätzner 3. 238; Franz 337; Abbott 269).

3. 4. 48. *That* could be omitted (Franz 551).

3. 5. 1-5. **He's gone**, etc. Plautus, *Aul.* 265-7:

Illic hinc abiit. Di immortales, obsecro, aurum  
 quid ualet.

Credo ego illum iam inaudisse mihi esse thesaurum  
 domi:

Id inhiat, ea affinitatem hanc obstinauit gratia.

The source of this scene was referred to by Gifford.

Read *villanies* as a disyllable (Abbott 468).

3. 5. 4-26. The selection of these lines by Lamb for his *Specimens* has been pointed out by Cunningham.

3. 5. 5. **What seruire villanies, men will do for gold.** Cf. Virgil, *Æn.* 3. 56-7:

Quid non mortalia pectora cogis,  
 Auri sacra fames!

3. 5. 7. Read *lying* as a monosyllable (Abbott 470).

3. 5. 9. *Ennius* is accented on the second syllable (Abbott 490).

3. 5. 11. For the use of *a* before a noun, as in *a worke*, see *Grammar* 9. 299; Abbott 24, 140; Franz 238.

3. 5. 16-28. In *my deere life*, etc. Plautus, *Aul.* 608-9, 614-5:

Tu modo caue quouiquam indicassis aurum meum  
esse istic, Fides:

Non metuo ne quisquam inueniat: ita probe in late-  
bris situmst. . . .

Vide, Fides, etiam atque etiam nunc, saluam ut aulam  
abs te auferam:

Tuae fidei concredidi aurum: in tuo luco et fano  
modost situm.

3. 5. 17-8. Scarce lawfully begotten, but yet gotten,  
And thats enough.

Cf. *Every Man In* 1. 56:

Get money; still, get money, boy; No matter by what means.

3. 5. 22-3. Ile take no leaue, . . . But see thee euey minute.  
Plautus, *Aul.* 449:

Hoc quidem hercle quoquo ibo mecum erit,  
mecum feram.

3. 5. 26. Scan (Abbott 492, 468):

With my | face to | ward thee, | with hum | ble curtesies.

3. 5. 28. Crawford has pointed out that this line is found in  
Bodenham's *Belvedere*, p. 128 (*Notes and Queries* 10. 11. 41-2).

#### ACT IV

**Actus 3. [4.] Scæne 1.** The quarto has no further division of acts and scenes. These have been supplied without comment where the division is obvious.

4. 1. 1-4. Cf. *Every Man Out* 2. 59: 'You are not ill come, neighbour Sordido, though I have not yet said, well-come.'

4. 1. 16. For this use of *valiant*, see Franz 686. Cf. *1 Hen. IV* 2. 4. 465: 'A goodly portly man, i'faith, and a corpulent.'

4. 1. 34-7. Cf. *Catiline* 4. 265:

May my brain  
Resolve to water, and my blood turn phlegm,  
My hands drop off unworthy of my sword.

4. 1. 44. The ellipsis of *it* was common before *please*; and so meant *if, provided that* (Franz 306, 565; Abbott 404, 133).

4. 1. 45-7. your noble feete may measure, etc. Plautus, *Capt.*  
114-5:

Sinito ambulare, si foris si intus uolent:  
Sed uti adseruentur magna diligentia.

4. 1. 55-6. And we must now be carefull to maintaine  
This error strongly.

Plautus, *Capt.* 223-6:

Nam si erus tu mi es atque ego me tuom esse ser-  
uom assumulo,  
Tamen uiso opust, cautost opus, ut hoc sobrie sine-  
que arbitris  
Accurate hoc agatur, docte et diligenter.

4. 1. 58-61. For should we . . . Appeare our selues, etc. Plau-  
tus, *Capt.* 705-6:

Quia uera obessent illi quoi operam dabam:  
Nunc falsa prosunt.

Read *iealousie* as a disyllable (Abbott 468).

4. 1. 64-6. **A secret in his mouth**  
Is like a wild bird put into a cage, etc.

Plautus, *Capt.* 116-8:

Liber captiuos auis ferae consimilis est:  
Semel fugiendi si datast occasio,  
Satis est—numquam postilla possis prendere.

4. 1. 68. Gifford placed this with the preceding line.

4. 1. 70. That he is Gasper, and I true Chamount. Plautus,  
*Capt.* 249:

Scio quidem me te esse nunc et te esse me.

4. 1. 75-6. for all your long eare. Cf. *Sejanus* 3. 57:

Yea, had Sejanus both his ears as long  
As to my inmost closet.

The preposition *for* was used as a preventitive, meaning 'in spite of.' See *N. E. D.* (s.v. *for*, 23); Abbott 154; *Grammar* 9. 315.

4. 2. 2. Gifford arranged *O belike* so as to form a verse with the preceding line.

4. 2. 11. *This* sometimes stood for the one designated (Franz 313). Cf. *Epicene* 3. 361: 'This too, with whom you are to marry'; *Hen. V* 4. 4. 78: 'They are both hanged; and so would this be.'



4. 2. 25-9. But sure [since] it is the pleasure of our fates, etc. Plautus, *Capt.* 195-6:

Si di immortales id uoluerunt uos hanc aerumnam  
exsequi,  
Decet id pati animo aequo: si id facietis, leuior  
labos erit.

See Terence, *Phormio* 1. 2. 88: 'Quod fors feret feremus aequo animo.' Cf. Virgil, *Æn.* 5. 710: 'Quidquid erit, superanda omnis fortuna ferenda est'; and 3 *Hen. VI* 4. 3. 58: 'What fates impose, that men must needs abide.'

4. 2. 26. wrack't on Fortunes wheele. 'Her emblem is a wheel, betokening vicissitude (*N. E. D.*): 1300 *Cursor M* 32719:

Dame fortune turnes than hir quele  
And castes vs dun vntil a wele.'

Cf. Cicero, *In Pison. Oratio* 10. 22: 'Fortunae rotam pertimescere'; Tibull. 1. 5. 70; Prop. 2. 8. 8; *Hen. V* 3. 6. 28: 'Giddy Fortune's furious fickle wheel'; Chaucer, *Troilus* 1. 850:

For if her wheel stinte any thing to torne,  
Than cessed she Fortune anon to be.

Other examples may be found in Chaucer, *Knight's Tale* 925; *Sejanus* 3. 144; *Prince Henry's Barriers* 7. 160-1; *Underwoods* 8. 334; *Discoveries* 9. 178; *As You Like It* 1. 2. 35; *Hen. V* 3. 6. 34; 3 *Hen. VI* 4. 3. 47; *Hamlet* 2. 2. 517; *Lear* 2. 2. 180; *Ant. and Cleo.* 4. 15. 44; Marlowe, *Edward II* (*Wks.* 2. 214); Overbury, *Characters*, p. 119; *Seruingmans Comfort*, p. 166. Cumberland wrote a comedy, *The Wheel of Fortune* (1779).

For an account of the various attributes of *Fortune*, see Roscher, *Ausführliches Lexikon der Griechischen und Römischen Mythologie* (Leipzig, 1884-1886).

4. 2. 27. Read *patience* as a trisyllable (Abbott 479); likewise in 4. 8. 53.

4. 2. 34. fortuna non mutuat genus. From Horace, *Epod.* 4. 5-6:

Licet superbus ambules pecunia,  
Fortuna non mutat genus.

4. 2. 49. giue a bowle of rich wine to the health of. Healths were drunk with head bare: *Epicæne* 3. 388: 'Have her health drunk as often, as bare, and as loud as the best of them'; Dekker, *Honest Whore*, Pt. 2 (*Wks.* 2. 111): 'Be bare, For in the Caps praise all of you haue share'; Chapman, *All Fooles* (*Wks.* 1. 176):

*Dariot.* Well, Ladies heere is to your honourd healths.  
*For.* What Dariotto, without hat or knee?

The last example indicates another custom, drinking while kneeling. A few lines below, Dariot revises his toast: 'Heere's to the Ladies on my knees.' See Nashe, *Summer's Last Will* (Wks. 3.267): 'Bacchus. Crouch, crouch on your knees, foole, when you pledge god Bacchus.' See also Dekker, *Honest Whore*, Pt. 2 (Wks. 2.162).

The arms were sometimes pierced, and blood mixed with the wine. See *Cynthia's Revels* 2.280 (cf. p. 357): 'Stabbing himself, and drinking healths'; Dekker, *Honest Whore*, Pt. 1 (Wks. 2.38): 'How many Gallants have drunke healths to me, Out of their dagger'd arms'; Cook, *Greenes Tu Quoque* (7.66, Dodsley, 1825): 'I will . . . stab him that will not pledge your health, and with a dagger pierce a vein, to drink a full health to you.' See also Marston, *Dutch Courtesan* (Wks. 2.70); Middleton, *Trick to Catch the Old One* (Wks. 2.352); *Catiline* 4.208, and cf. Sallust, *Bellum Catilin.* 22.

Brand (2.325-37) has a discussion on the subject of pledging. Dodsley (1825, 3.242) quotes a passage from Barnaby Riche, who wrote an article on the forms prescribed in drinking healths: *The Irish Hubbub, or the English Hue and Cric* (*The Ruffing Order of drinking Healths used by the Spendalls of this age*, 1623, p. 24).

4.2.51. **Passe.** This word was intended either as a command for the soldiers who attended upon Maximilian to leave the room, or as a stage-direction. The latter is more probable. The word was used under similar conditions in *Julius Cæsar* 1.2.24, and W. A. Wright, in his notes on the play, considers the word a stage-direction.

4.2.54. **browne study.** 'A state of mental abstraction or musing: gloomy meditations.'—*N. E. D.* The latter quotes *Diceplay* (1532) 29.6 (Percy Soc., London, 1849): 'Lack of company will soon lead a man into a brown study.' See *Marriage of Witt and Wisdome* (1579) 13 (Shak. Soc., 1846): 'I must be firme to bring him out of his Broune stodie'; *Cynthia's Revels* 2.321: 'T is the horsestart out o' the brown study'; Greene, *Philomela* (Wks. 11.120): 'Signeor Giouanni seeing the Countie in a brown study, wakened him of his muse with a merrie greeting.' Greene has other instances: Wks. 6.37; 10.17; 13.96; 14.93. The expression is discussed in *Notes and Queries* (3.1.190; 6.2.408; 6.3.54; 6.5.53).

4.2.55. **Your habit and your thoughts are of two colours.** Cf. *Every Man Out* 2.116: 'My thoughts and I were of another world.'

4. 2. 56-7. Whalley and Gifford made two verses here, the division being after *Chamont*.

4. 2. 60. **Cupid hath tane his stand in both your eyes.** Cf. *Tottel's Miscellany* ('A praise of his Ladye'):

In eche of her two cristall eyes  
Smileth a naked boye.

Dekker used the same figure in *Old Fortunatus* (*Wks.* 1. 95):

Wish but for beauty, and within thine eyes  
Two naked Cupids amorously shall swim.

4. 2. 62-3. **a Saint. Another Bridget.** Probably a reference to St. Bridget of Ireland (c. 452-523), though Sweden has one of the same name. Regarding the former, the *Encycl. Brit.* (11th ed.) says: 'Refusing to marry, she chose a life of seclusion, making her cell, the first in Ireland, under a large oak tree, whence the place is called Kil-dara, "the church of the oak." The city of Kildare is supposed to derive its name from St. Brigid's cell. Her reputation was not confined to Ireland, for, under the name of St. Bride, she became a favorite saint in England.' Another account will be found in Mrs. Jameson's *Legends of the Monastic Orders* (pp. 195-7).

4. 2. 66. **turne tippet.** 'To turn one's coat—that is, make a complete change in one's course or condition.'—*C. D.* See *Merry Devil of Edmonton* 3. 2. 138: 'The Nun will soone at night turne tippet; if I can but devise to quit her cleanly of the Nunry, she is mine owne'; Lyly, *Euphues to Philautus* (*Wks.* 1. 246): 'If *Lucilla* reade this trifle, she will straight proclaime *Euphues* for a traytour, . . . seeing mee tourne my tippet'; Greene, *Mamillia* (*Wks.* 2. 156): 'They accuse women of wauering when as they themselues are such weathercocks as euerie wind can turne their tippets.' Greene has several other examples (*Wks.* 3. 97, 231; 4. 18). See also Beaumont and Fletcher, *Mounsieur Thomas* (*Wks.* 7. 332):

You must turn tippet,  
And suddenly, and truly, and discreetly,  
Put on the shape of order and humanity.

Heywood has the phrase in his *Proverbs* (pp. 54, 178-80).

4. 2. 68-9. **Cypres Ile . . . Maddam Venus.** A pun on *Cypress* (or *Cyprus*), the island, where Venus was worshiped, and *Cypress*, a thin transparent material, originally imported from or through Cyprus, which, when black, was used for mourning. The sense is, *Phenixella*, having lived so long in Cyprus (in black), would

eventually be influenced by the 'Cyprean Queen.' The same quibble was used by Shirley, *Love Tricks* (Wks. I. 42):

'Gorg. Goddess of Cyprus—

Bub. Stay; I do not like that word cyprus, for she'll think I mean to make hatbands of her: cannot you call her taffata goddess? or, if you go to stuff, cloth of gold were richer.

Gorg. Oh, there's a conceit; Cyprus is the emblem of mourning, and here by Cyprus you declare how much you pine and mourn after her, sir.'

See *Staple of News* 5. 181:

Why, this is better far, than to wear cypress,  
Dull smutting gloves, or melancholy blacks.

For other examples, see *Every Man In* 1. 24; *Epigram* 73 8. 183; *W. Tale* 4. 4. 221; *T. Night* 3. 1. 132; Heywood, *Foure P's* 241; Dekker, *Guls Horne-booke* (Nott, p. 100); Middleton, *The Puritan* (Act I, scene 1, 'Enter'); Milton, *Il Penseroso* 35.

Among the Romans, *cypress*, the evergreen tree, was sacred to Pluto. It was an emblem of mourning, and sprigs of the tree were used at funerals. See Pliny, *Hist. Nat.* 16. 33; Horace, *Od.* 2. 14. 23, and *Epod.* 5. 18; Virgil, *Æn.* 3. 64, and 6. 216; *T. Night* 2. 4. 53; Spenser, *Faerie Queene* 2. 1. 60, and *Daphnaida* 529; Poole, *English Parnassus* (p. 561, London, 1657); Prior, *Poems* ('Ode . . . Queen's Death' 1. 41, London, 1721).

4. 2. 69. 'The was inserted in a few phrases which had not, though they now have, become adverbial' (Abbott 91). Cf. Franz 268.

4. 3. 2-3. heres an excellent place for vs to practise in. The extravagant salutations rehearsed by the two pages remind us of a somewhat similar scene in *Cynthia's Revels* 2. 313-35. Jonson had little sympathy with the affectations of those who fenced, hunted (cf. *Every Man In* 1. 9), courted, or performed the customary social amenities by book or rote. Cf. *As You Like It* 5. 4. 44 ff.; *Rom. and Jul.* 2. 4. 20 ff. The instance in Molière, *Les Précieuses Ridicules*, is familiar, where affected language and manners are satirized in the persons of the two masquerading valets, the Marquis of Mascarille and the Viscount of Jodelet.

4. 3. 14-6. Mounsieur Onion, . . . me ha see two, tree, foure hundra towsand of your Cousan hang. Cf. *Every Man In* 1. 79-80: 'Cob. . . . (pulls out a red herring.) . . . I could weep salt-water enough now to preserve the lives of ten thousand thousand of my kin.' Cf. *Masque of Augurs* 7. 419: 'As it be two, dree, veir, wife towsand mile off.'

Pacue no doubt refers to the ropes of onions strung or plaited together that were displayed at the markets and fairs. See note on 4.7.66. A fair which is known as 'Onion Fair' is still held at Chertsey, Surrey, on Sept. 25 (Holy Rood day). It derives its name from the quantity of onions brought for sale (Brailey and Britton, *History of Surrey* 2. 191).

4.3.79-80. from the crowne of the head, etc. The proverb is humorously reversed in *Tale of a Tub* 6. 195: 'From the sole of the head To the crown of the foot.' See *Much Ado* 3.2.9: 'From the crown of his head to the sole of his foot, he is all mirth'; Beaumont and Fletcher, *Honest Man's Fortune* (Wks. 3. 368): 'I am all lead; from the crown of the head to the sole of the foot, not a sound bone about me.' See also *Tempest* 4. 1. 233; *Macbeth* 1. 5. 43; Middleton, *A Mad World* (Wks. 3. 256).

4.3.82-3. time was, time is, and time shall be. A probable echo of the words spoken by the brazen head in Greene, *Friar Bacon and Friar Bungay* (Wks. 13. 79): 'Time is . . . Time was . . . Time is past.' They are quoted by Overbury in *A Maquerela* (p. 99). Cf. *Every Man In* 1. 29: 'Oh, an my house were the Brazen-head now! faith it would e'en speak *Moe fools yet*.' Koepfel gives a list of references to the 'brazen head' (*Ben Jonson's Wirkung* 20. 43).

4.4.4-5. by our loue . . . The sacred spheare wherein our soules are knit. Plautus, *Capt.* 402:

Inter nos fuisse ingenio haud discordabili.

Cf. *Mucedorus* 1. 1. 4-5:

Whose deare affections boosome with my heart,  
And keepe their domination in one orbe.

4.4.17. more precious then thy name. Chamont addressed him as *Iasper* at the opening of this scene.

4.4.28. And as his owne respected him to death. In Plautus the boy is sold as a slave (*Capt.*, Prol. 19-20):

Is postquam hunc emit, dedit eum huic gnato suo  
Peculiarem, quia quasi una aetas erat.

Cf. *ib.* 273: 'Nec mihi secus erat quam si essem familiaris filius.'

4.4.31. Read *violence* as a disyllable (Abbott 468).

4.5.1-2. no more of thy songs and sonets. Cf. *Poëtaster* 2. 374: 'Away with your songs and sonnets.'

A jocular allusion to the poetical miscellanies, and the collections of songs that were being published at the time. Of the former, *Tottel's Miscellany of Songes and Sonnettes* (1557) was the first of

any importance. Of songs and music, Byrd and Morley were noted compilers and publishers. In 1587 Byrd published a collection called *Psalmes, Sonets, and Songs of sadnes and pietie*. Cf. *Merry Wives* 1.1.206: 'I had rather than forty shillings I had my Book of Songs and Sonnets here'; *Staple of News* 5.266:

His lyrics, and his madrigals; fine songs  
Which we will have at supper.

Cf. *Every Man In* 1.104.

4.5.4-5. in an **Academy** still. He is still in mourning. Black seems to have been the color worn by scholars. Cf. *New Inn* 5.335:

*Lord L.* Is he a scholar?

*Host.* Nothing less;

But colours for it, as you see; wears black.

Overbury (p. 87) writes: 'A meere scholer is an intelligible asse: or a silly fellow in blacke.' See Greene, *Friar Bacon and Friar Bungay* (*Wks.* 13.56):

The towne gorgeous with high built colledges,  
And schollers seemely in their graue attire.

And Dekker, *Iests* (*Pr. Wks.* 2.275): 'He tooke him [the Precisian] to be a scholler, because he went all in blacke.' In Shirley's *Lady of Pleasure* (*Wks.* 4.25-6) Lady Bornwell is on the point of fainting when she sees her nephew in his black college attire. See Earle, *Micro-cosmographie* (p. 45, *Engl. Reprints*, ed. Arber).

4.5.7. **downe the winde**. A term in hawking, often used figuratively to mean: 'toward ruin or adversity.'—*C. D.* See Maden, *Diary of Master William Silence* (p. 199): 'If you would get rid of an irreclaimable haggard, you would whistle her off and let her down the wind, to prey at fortune'; cf. *Othello* 3.3.259-63. For the figurative use, see Taylor, *Motto* (p. 51): 'But his good dayes are past, he's downe the winde'; Breton, *Courtier and Country-man* (p. 177); Pepys, *Diary* 3.22 (Jan. 25, 1662-1663).

In *Every Man In* (1.9), Jonson pays his respects to those, who, to gain 'skill in the hawking and hunting language,' purchased books on the subject. That he had no fault to find in the sport itself, nor any censure for those who pursued it for its own sake, may be seen from his epigram, *To Sir Henry Goodyere* 8.188.

For works on hawking, see Harting, *Bibliotheca Accipitraria*; Turberville, *Booke of Falconrie*; Latham, *Falconry*; and Michell, *Art and Practice of Hawking*. Strutt (pp. 24-38) gives an account of this sport.

4.5.13-4. *super negulum*. Nares says of *supernaculum*: 'A kind of mock-Latin term, intended to mean *upon the nail*. A common term among topers.' He refers to a pamphlet printed in Leipsic in 1746, in which the derivation is discussed. The title is *De Supernaculo Anglorum*, and the derivation is stated thus: 'Est vox hybrida, ex Latina prepositione *super* et Germana *nagel* (a nail) composita.' In a side note to Nashe, *Pierce Penilesse* (*Wks.* 1.205), we read: 'Drinking *super nagulum*, a devise of drinking new come out of Fraunce; which is, after a man hath turnd vp the bottom of the cup, to drop it on his naile, & make a pearle with that is left; which, if it shed, & he cannot make stand on, by reason thers too much, he must drinke againe for his pennance.' The note is a comment on: 'Now, he is no body that cannot drinke *super nagulum*.' See Nashe, *Summer's Last Will* (*Wks.* 3.266): '*A vous mounsieur Winter*, a frolick vpsy freese, crosse, ho, *super nagulum*.' The stage-direction reads: 'Knockes the Iacke [cup] vpon his thumbe.' See also Massinger, *Virgin-Martyr* (*Wks.* 1.26): 'Bacchus, the god of brew'd wine, and sugar, grand patron of rob-pots, upsy freesy tipplers, and *super-naculum* takers.' Cf. *Seruingmans Comfort* (p. 152). A discussion of the term, with references, is to be found in *Notes and Queries* (4.1.460, 559) and Brand (2.238). Cf. the proverb: 'Make a pearl on your nail' (Hazlitt, 1869, p. 271). See Dekker, *Honest Whore*, Pt. 1 (*Wks.* 2.22):

I ha done you right on my thumb naile,  
What will you pledge me now?

4.5.18. For that let the higher powers worke. Cf. Horace, *Od.* 1.9.9; 'Permitte divis cetera.'

4.5.21-2. in the crotchets already. The *N. E. D.* gives this definition of *crochet*: 'A whimsical fancy; a perverse conceit; a peculiar notion on some point (usually considered unimportant) held by an individual in opposition to common opinion. The origin of this sense is obscure. It has the radical notion of "mental twist or crook."' Hazlitt has 'To have crotchets in one's crown' in his collection of *Proverbs*, p. 419. Jonson uses the same word again in *Volpone* 3.310: 'I must have my crotchets, and my conundrums.' Cf. *Merry Wives* 2.1.159: 'Faith, thou hast some crotchets in thy head'; *Meas. for Meas.* 3.2.135; *Much Ado* 2.3.158; Brewer, *Lingua* (5.165, Dodsley, 1825).

4.5.27. no more of this surquedry. Cf. Chaucer, *Parson's Tale* 403: 'Presumpcioun is whan a man undertaketh an emprise that hym oghte nat do, or elles that he may nat do, and this is called

surquidie'; Spenser, *Faerie Queene* 5.2.30 (cf. 2.12.31; 3.1.13; 3.10.2):

There they beheld a mighty Gyant stand  
Upon a rocke, and holding forth on hie  
An huge great paire of ballance in his hand,  
With which he boasted, in his surquedrie,  
That all the world he would weigh equallie.

Jonson used the word again in *Love Restored* 7.200.

4.5.28. *ad vngem*. Exactly, perfectly. The expression is borrowed from sculptors, who, in modeling, give the finishing touch with the nail; or from joiners, who test the accuracy of joints in wood by the nail. See Horace, *Sat.* 1.5.32: 'Ad unguem Factus homo'; Horace, *Ars Poetica* 294: 'Carmen decies castigare ad unguem'; Virgil, *Georg.* 2.277: 'Omnis in unguem . . . secto via limite quadret.' In *Tale of a Tub* (6.135), when Miles Metaphor is recommended as the one to borrow a messenger's coat, Hugh replies: 'He will do it *ad unguem*.' Cf. *Magnetic Lady* 6.72; *L. L. Lost* 5.1.81-3:

'*Cost.* Go to; thou hast it *ad dunghill*, at the  
fingers' ends, as they say.

*Hol.* O, I smell false Latin; *dunghill* for *unguem*.'

*vpisie freeze*. 'In the Dutch fashion, or *à la mode de Frisc*.'—Nares. The *C. D.* has the same explanation, giving as the Dutch origin, *op zijn Friesch*, and adding, '*Upsee* has been conjectured to mean "a kind of heady beer," qualified by the name of the place where it was brewed.' The expression clearly implies deep drinking. See Dekker, *Dead Tearme* (*Pr. Wks.* 4.12): 'Fellowes there are that follow mee, who in deepe bowles shall downe the Dutchman, and make him lie vnder the table. At his owne weapon of *Vpsie freeze* will they dare him'; Dekker, *Guls Horne-booke* (*Pr. Wks.* 2.206): 'Awake thou noblest drunkerd *Bacchus*, . . . teach me (you soueraigne skinker) how to take the *Germanies vpsy freeze*'; Massinger, *Virgin-Martyr* (*Wks.* 1.26): 'Bacchus, the god of brew'd wine and sugar, grand patron of rob-pots, upsy-freezy tipplers, and supernaculum takers'; *Jack Drum's Entertainment* (Simpson, *Sch. of Shak.* 2.165): 'Drinke Dutch, like gallants, let's drinke vpsy freeze'; also Lodge, *Rosalynde* (*Wks.* 1.10); Dekker, *Dead Tearme* (*Pr. Wks.* 2.19, 206; 3.270), and *Seuen Deadly Sinnes* (*Pr. Wks.* 2.19); Nashe, *Pierce Penilesse* (*Wks.* 1.205); Scott, *Lady of the Lake* 6.5.94-5; and cf. *Hamlet* 1.4.8-9. The expression *Upsee-Dutch* occurs in *The Alchemist* (4.142), and in



Beaumont and Fletcher, *Beggar's Bush* (*Wks.* 9. 44). In the latter, reference is made to *Upsey-English* (p. 80).

See Nares for a discussion on *Upsee Freeze*, and Brand (2. 330) for additional examples.

4. 5. 38. a ditty for this handkercher. Later in the scene (1. 53) called a 'posie.' A short motto or verse of poetry, either engraved in a ring, or sent to a lady to accompany some gift or token. In *An English Garner* (pp. 269, 281, 295, ed. Bullen) are to be found the following collections of 'posies': *Love Posies* (*Harl. MS.* 6910, dated about 1596); *Love's Garland* (1624); *Cupid's Posies, For Bracelets, Handkerchers, and Rings; With Scarfs, Gloves, and other things* (1674). They are also in Arber's *English Garner* (1. 611; 8. 97, 351; cf. 8. 410).

See Lydgate, *Minor Poems* (p. 65, Percy Soc.):

And for youre poyesye these lettres v. ye take,  
Of this name Maria, only for hir sake.

The 'posy' of the ring given by Nerissa to Gratiano (*M. of Venice* 5. 1. 150) was: 'Love me, and leave me not.' Asotus in *Cynthia's Revels* (2. 302) presents a ring with this motto: 'Let this blush for me.' See *Hamlet* 3. 2. 162: 'Is this a prologue, or the posy of a ring.' For other examples, see *Every Man In* 1. 51; *Cynthia's Revels* 2. 242; *Barth. Fair* 4. 424; *New Inn* 5. 310; *Epigram* 73 8. 183; Shakespeare, *Lover's Complaint* 45; Beaumont and Fletcher, *Knight of the Burning Pestle* (*Wks.* 2. 227); Marlowe, *Jew of Malta* (*Wks.* 2. 52); Middleton, *Family of Love* (*Wks.* 3. 113); Shirley, *Lady of Pleasure* (*Wks.* 1. 1. 15).

A handkerchief was a customary token, and it was the gift of either sex. Stow says (*Annals*, 1631, p. 1039): 'It was then the Custome for maydes, and Gentlewomen, to giue their faourites as tokens of their loue, little handkerchiefs of about three or foure inches square, wrought round about, and with a button, or a tassell at each corner.' In the *Vow Breaker* (Sampson, Act 1, scene 1), Miles, on leaving for the wars, says to Ursula: 'I leave an handkercher with you, 't is wrought with blew coventry.' See *Masque of Owls* 8. 58:

Their maids and their makes,  
At dancings and wakes,  
Had their napkins and posies.

In the *Courtier and Country-man* (Breton, p. 183), the country-man speaks of the wholesome relations of the young folks in the country, where 'a payre of Gloues & a handkerchiffe are as good as the best obligation.' The fateful handkerchief in *Othello* is a

familiar instance (3.3.290): 'Emil. This was her first remembrance from the Moor.' Later (3.4.55), Othello remarks:

That handkerchief  
Did an Egyptian to my mother give.

The following couplet is selected from *Cupid's Posies* (p. 296, ed. Bullen) as being characteristic:

This Handkercher to you assures  
That this and what I have is yours.

'Posies' were inscribed also on trenchers: Dekker, *North-ward Hoc* (Wks. 3.38): 'I'll have you make 12. poesies for a dozen cheese trenchers.' See also *The Devil is an Ass* 5.4; Dekker, *Honest Whore*, Pt. I (Wks. 2.72); Middleton, *Old Law* (Wks. 2.149), and *No Wit, No Help* (Wks. 4.322).

4.5.41. **in diebus illis.** An expression used by the following: Greene, *A Quip for an Upstart Courtier* (Wks. 11.222, 230, 245, 294); Nashe, *Terrors of the Night* (Wks. 1.367), *Vnfortunate Traveller* (Wks. 2.230), *Prayse of the Red Herring* (Wks. 3.188); *Seruingmans Comfort* (pp. 135, 146).

Professor Cook reminds me of its extensive use in the Bible. Cruden (*Concordance*) records 26 examples. See Genesis 6.4: 'There were giants in the earth in those days'; Luke 2.1: 'And it came to pass in those days.'

4.5.48. **danger doth breed delay.** Onion has of course reversed the proverb. Cf. Hazlitt (1907, p. 127). See Greene, *Anatomie of Fortune* (Wks. 3.230): 'Let vs leaue therefore these needlesse protestations, . . . delay breedes danger'; *1 Hen. VI* 3.2.33: 'Defer no time, delays have dangerous ends'; Greene, *Carde of Fancie* (Wks. 4.49), *James IV* (Wks. 13.311); Preston, *New Covenant* 435 (1634); *Don Quixote* 2.41.

4.5.50. **Meridian slaue.** See Glossary. The following uses of 'meridian' are cited by the *N. E. D.*: '*Meridian devil*: translation of the Vulgate *dæmonium meridianum* (Ps. 91.6), for which the Eng. Bible has "the destruction that wasteth at noonday"; Skelton, *Image Ipec* 2.429: "Thou art a wicked sprite, . . . A beestely bogorian, And a devill meridian"; Bale, *Eng. Votaries* 2.118: "O deuyls merydyane, as the Prophet doth call yow."

4.5.52. **Cupids burden: tis to heauy, to tollerable.** The same misuse of *tolerable* for *intolerable* occurs in *Much Ado* 3.3.37: 'To babble and to talk is most tolerable and not to be endured'; and in Heywood, *Faire Maide of the Exchange* (Wks. 2.57): 'T is most tolerable, and not to be endured, flesh and bloud cannot beare it.'

4. 6. 1. Scan (Abbott 456, 465):

Nay I pri | thee Rachel, | I come | to com | fort thee.

*I* may be regarded as redundant, and final *el* is softened before a vowel.

4. 6. 5-6. Cf. *Every Man In* 1. 202 (original edition):

Methought he bare himselfe with such observance,  
So true election and so faire a forme.

4. 6. 9. turne turtle. The turtle-dove, often shortened to turtle, was an emblem of chaste and faithful love. See Lyly, *Euphues and his England* (*Wks.* 2. 54): 'The Turtle hauing lost hir mate, wandreth alone, ioying in nothing, but in solitarinesse.' Bond, in a note to the above passage, refers to Bartholomæus Anglicus, *De Prop. Rerum* 12. 34, where the same sentiment is expressed. Pliny writes of the dove, *Hist. Nat.* 10. 52: 'Pudicitia illis prima. . . . Coniugii fidem non violant.'

See also Chaucer, *Parlement of Foules* 355: 'The wedded turtel, with hire herte trewe'; *W. Tale* 4. 4. 154: 'So turtles pair, That never mean to part'; *Troi. and Cres.* 3. 2. 185: 'As true as steel, . . . as turtle to her mate'; cf. *Phœnix and Turtle*; Lyly, *Euphues and his Ephæbus* (*Wks.* 1. 285). In a note to the reference just cited from *W. Tale* (Variorum ed., p. 302), the editor refers to *Gesta Romanorum*, where a young widow says to her father-in-law: 'Donec audiam de sponso meo dulcissimo, ad instar turturis manebo tecum.'

4. 6. 13-4. But this is, when nature will bestow

Her gifts on such as know not how to vse them.

Cf. *Every Man Out* 2. 77:

Blind Fortune still

Bestows her gifts on such as cannot use them.

*Poetaster* 2. 473:

And with her blind hand

She, blind, bestows blind gifts, that still have nurst,  
They see not who, nor how, but still, the worst.

*Every Man In* 1. 11-2:

Have you not yet found means enow to waste  
That which your friends have left you, but you must  
Go cast away your money on a buzzard,  
And know not how to keep it, when you have done?

*Devil is an Ass* 5. 120: 'That shall be kept for your wife's good,  
Who will know better how to use it.'

These lines appear in Bodenham's *Belvedere* (p. 149), somewhat altered:

Fortune her gifts in vaine to such doth giue,  
Who when they liue, seeme as they did not liue.

Zeus is said to have deprived Plutus of his sight, that he might distribute his gifts blindly, and without any regard to merit (Aristophanes, *Plut.* 90; *Schol. ad Theocrit.* 10. 19). Cf. Cicero, *Lael.* 15. 54: 'Non enim solum ipsa fortuna caeca est, sed eos etiam plerumque efficit caecos quos complexa est.'

4. 6. 18. see the painter, etc. Of the custom of painting and of using washes to improve the complexion, Strutt (*The Manners and Customs of the English* 3. 103, London, 1776) says: 'These curious arts the moderns must not arrogate to themselves the invention of, for assuredly they are of very ancient date; though the first mention that I remember to have seen of painting being used in England, is in a very old MS. which is preserv'd in the Harleian Library (1605), which I suppose is full as old as the 14th century.' From this MS. he then quotes three recipes, of which the following is the first: 'Moeng (mix) to gyder the milk of an asse, and of a blak kow and brimstone, of everych y lucke [yliche?] moche (of each a like quantity) and anoynte thy face, so thu shalt be fayr and hwyt (white).'

In *The Devil is an Ass* (5. 68, and 104-5), the ladies are informed at a great length of all the fashionable washes and cosmetics then in vogue in Spain. Stubbes (pp. 55-60) considered this custom 'most offensive to God, and derogatorie to his maiestie.'

4. 7. — Enter Onion and Iuniper. Jonson regularly makes a new scene when a character enters who alters the situation. This is the case even when characters remain on the stage from the preceding scene. The following are a few examples taken at random from the folio of 1616: *Cynthia's Revels*, Act 1, scene 2; *Poetaster*, Act 2, scene 2; *Alchemist*, Act 1, scene 2; *Epicane* Act 1, scene 2.

4. 7. 5. I am betwixt [bewitched]. Jonson makes other allusions to witchcraft in this play (1. 5. 45; 2. 7. 147-8). He has treated the matter more fully in *The Devil is an Ass*; *The Masque of Queens*; and *The Sad Shepherd*. Characteristic plays on the subject by contemporary dramatists are, of course: Shakespeare's *Macbeth*; Middleton's *The Witch*; and Ford, Dekker, and Rowley's *The Witch of Edmonton*.

4. 7. 10-3. Hay my loue? O my loue, . . . O delicate trip and goe. Cf. Nashe, *Wks.* 3. 332 (Preface, *Astrophel and Stella*): 'My stile is somewhat heauie gated, and cannot daunce trip and goe so

liuely, with oh my loue, ah my loue, all my lous gone, as other Shepheards that haue beene fooles in the Morris time out of minde.'

The expression *trip and go* was frequently used by Simon Eyre in the *Shoemaker's Holiday* (Dekker, *Wks.* 1. 20, 23, 62, 72). Cf. *L. L. Lost* 4. 2. 145: 'Trip and go, my sweet; deliver this paper'; Gosson (p. 25): 'Trype and goe, for I dare not tarry'; *Tempest* 4. 1. 46; Nashe, *Summer's Last Will* (*Wks.* 3. 240): Milton, *L'Al.* 33. For other references, and for the words and music of a song with this title, see Chappell (1. 130-1).

4. 7. 35. **radamant.** Juniper may have had in mind either Rhadamanthus or Bradamant. Each is used elsewhere in Jonson's works, the former in *The Poetaster* (2. 413) and *Epigram 133* (8. 239), and the latter in *The Alchemist* (4. 68). 'Radamant' is suggestive, too, of Rodomont, the Moorish king in *Orlando Innamorato* and *Orlando Furioso*.

4. 7. 36. **Mathauell.** Niccolo Machiavelli (1469-1527), the celebrated statesman and author who lived in Florence. Meyer in his article, 'Machiavelli and the Elizabethan Drama' (*Litterarhistorische Forschungen* 1. 89-90), says this is the first instance of a woman being called a Machiavel. He cites four other instances. In 1604 Andrew published a poem, *The Vnmasking of a feminine Machiavell*. Ward (1. 339) has a note on Machiavelli's appearances in Elizabethan literature.

See *Merry Wives* 3. 1. 104: 'Am I politic? am I subtle? am I a Machiavel'; Greene, *Mamillia* (*Wks.* 2. 205): 'So *Pharicles* . . . beeing in the state of his life such a mutable machaulian, as he neither regarded friend nor faith, oath nor promise, if his wauering wit perswaded him to the contrarie.' In Nashe, *Saffron-Walden* (*Wks.* 3. 137), Dr. Perne is called: 'An apostata, an hipcryte, a Machauill, a cousner, a iugler.'

Other references may be found in *1 Hen. VI* 5. 4. 74; *3 Hen. VI* 3. 2. 193; *Magnetic Lady* 6. 26; Greene, *Cony-Catching*, Pt. 2 (*Wks.* 10. 73); Nashe, *Pierce Penilesse* (*Wks.* 1. 176, 220).

4. 7. 40-3. **Iuni.** You smell my meaning.

**Oni.** Smell, filthy, fellow Iuniper filthy?

smell? **O** most odious. Cf. *Every Man In* 1. 27:

'*Cob.* I smell his ghost ever and anon.

*Mat.* Smell a ghost! O unsavory jest!'

4. 7. 45. **smell a rat.** An expression found in Ray (p. 143) and Hazlitt (1907, p. 493). It is quoted in *Tale of a Tub* 6. 194; *Look About You* (7. 416, Dodsley, 1874); Butler, *Hudibras* 1. 1. 821.

4. 7. 51-2. **sweet hart?** . . . **And bag pudding.** 'A pudding made evidently of flour and suet, with plums, and of an elongated shape, as it had two ends. It probably represented our roly-polly puddings, and seems from the frequent allusions to it to have been a very popular dish at the tables of the middle and lower classes.'—Nares. Grose (p. 192) calls it a 'Leicestershire plover.' In another place (p. 148), he says that 'bag-pudding' was a jocular appellation given by the Scotch for an English poke-pudding.

'Sweet-heart and bag-pudding' was a proverbial expression (Ray, p. 45). See Day, *Humor Out of Breath* 2. 1. 25: 'Farewell sweet heart—God a mercy, bag pudding.'

For other references to bag-pudding, see Hazlitt, *Proverbs* (1907, p. 397); *Three Ladies of London* (6. 312, Dodsley, 1874); Heywood, *Edward IV* (*Wks.* 1. 47); Cartright, *Ordinary* (10. 193, Dodsley, 1826).

4. 7. 61. **conni-catching.** Cheating, swindling. A 'cony-catcher' was a rogue or cheat who preyed upon and gulled the simple people of London. The term was made famous by Greene's *Defence of Conny-Catching*, published in 1591. It is a metaphor taken from the cunning artifices practised in robbing cony- or rabbit-warrens.

The first use of the term given in the *N. E. D.*, with this sense, is from *Nobody and Somebody* (Simpson, *Sch. of Shak.* 1. 338): 'If I had not overheard this treason to his person, these cunni-catching knaves would have made lesse than Nobody of him.' In *Every Man In* (1. 67), Stephen calls Brainworm a 'coney-catching rascal' for selling him a supposed Toledo rapier. Slender has the same epithet for Bardolph, Nym, and Pistol (*Merry Wives* 1. 1. 128). In Nashe, *Terrors of the Night* (*Wks.* 1. 362), we read of 'Cony-catching Riddles'; and in his *Vnfortunate Traveller* (*Wks.* 2. 259), reference is made to a 'fine cunny-catching corrupt translation.' See also *T. of Shrew* 4. 1. 45; 5. 1. 102; and *Seruingmans Comfort* (pp. 125, 147). Hart has an article on Greene's 'Cony-catching series' in *Notes and Queries* (10. 2. 484).

4. 7. 62. **Onion gets vp into a tree.** Plautus, *Aul.* 678-9:

Iam ego illuc praecurram atque inscendam  
aliquam in arborem  
Indeque obseruabo aurum ubi abstrudat senex.

Regarding the difference in motive of this scene, Gifford says: 'In Plautus the discovery of the treasure is the prime object; in Jonson, it is merely incidental, and forms no necessary part of the plot. Rachel might have obtained a husband had Jaques been as poor as every one thought him; whereas the Lar kindly informs us

in the prologue, that the treasure was expressly bestowed on Euclio, that he might be enabled to give a marriage portion with his daughter to a youth of quality.'

4. 7. 66. **Pitiful Onion, that thou hadst a rope.** References to a rope were usually made with a quibble. Onion's use of the word here is not quite clear. It may be the customary joke, a reference to the gallows. See *Tempest* 1. 1. 33: 'Stand fast, good Fate, to his hanging: make the rope of his destiny our cable'; *1 Hen. VI* 1. 3. 53: 'I cry, a rope! a rope!'

Again, the remark may be a quibble on his own name. The *N. E. D.* gives as one meaning of rope: 'A number of onions strung or plaited together.' Cf. Heywood, *Proverbs*, p. 206: 'Wilt thou hang up with ropes of onions.' Earlier in our play (4. 3. 14-6) a humorous reference is made to a rope of this character. See also *Appius and Virginia* (4. 151, Dodsley, 1874):

*Reward.* Then for thy reward, then, here is a rope.

*Haphazard.* Nay, soft, my masters: by Saint Thomas of Trunions,  
I am not disposed to buy of your onions.

Parrots were taught to cry 'rope.' Onion's remarks were intended to cause laughter, and the expression under consideration may refer as well to parrots as to hanging or onions. Cf. Taylor, p. 265, *Epigram* 31:

Why doth the Parrat cry a Rope, a Rope?  
Because hee's cag'd in prison out of hope.

In this connection, see Butler, *Hudibras* 1. 1. 549-52; *Magnetic Lady* 6. 101; *Com. of Errors* 4. 4. 44-6.

4. 7. 68, 70. **garlique.** In Dekker, *Satiromastix* (*Wks.* 1. 201), Tucca says to Horace (supposed to be Jonson): 'Demetrius shall write thee a Scene or two in one of thy strong garlicke Comedies; and thou shalt take the guilt of conscience for't, and sweare 't is thine owne olde lad, 't is thine owne.'

4. 7. 73-5. **deliuer, etc.** Plautus, *Aul.* 634:

*Evc.* Redde huc sis.     *Str.* Quid tibi uis reddam?  
*Evc.* Rogitas?

4. 7. 75-7. **wouldst thou shew me thy hands, etc.** Plautus, *Aul.* 640-1:

*Evc.* Ostende huc manus.  
*Str.* Em tibi, ostendi: eccas.     *Evc.* Video. Age  
ostende etiam tertiam.

Also 649-50:

*Evc.* Age rusum ostende huc manum  
*Dexteram.* *Str.* Em. *Evc.* Nunc laeuam ostende.  
*Str.* Quin equidem ambas proporo.

Whalley has pointed out Jonson's indebtedness to Plautus, in regard to this scene.

4. 7. 75-87. The speeches in this scene are a mixture of prose and verse, intended no doubt to show the excitement of the participants. Even Juniper and Onion resort to verse. That such verses occur more than once would seem to show they were not accidental.

Several speeches by Jaques and Juniper, not considered as verse by Gifford, may possibly be regarded as such:

*Jaq.* O thou wouldst have me tell thee, wouldst thou?  
 Shew me thy hands, what hast thou in thy hands?  
*Jun.* Here be my hands.  
*Jaq.* Stay, are n't thy fingers' ends begrimed with dirt?  
 No, thou hast wiped them.  
*Jun.* Wiped them!  
*Jaq.* Ay, thou villain;  
 Thou art a subtle knave. Put off thy shoes;  
 Come, I will see them; give me a knife here, Rachel,  
 I'll rip the soles.  
*Oni.* [*above.*] No matter, he's a cobbler, he can mend them.  
*Jun.* What, are you mad, are you detestable?  
 Would you make an anatomy of me?  
 Think you I am not true orthography?

4. 7. 85. **What are you mad.** Plautus, *Aul.* 642-3:  
 Laruae hunc atque intemperiae insaniaeque  
 agitant senem.  
 Facin iniuriam mihi an non?

4. 7. 95-7. **let me see these drums, etc.** Plautus, *Aul.* 646-7:  
*Evc.* Agedum, excutedum pallium.  
*Str.* Tuo arbitrato. *Evc.* Ne inter tunicas habeas.

**bombard slops.** 'Bombard,' as a *noun*, referred to a species of cannon. From a resemblance to the latter, its meaning was made to include a large leather jug or bottle for holding liquor. See *Mercury Vindicated* 7. 235; *Masque of Augurs* 7. 414; *Tempest* 2. 2. 21; *1 Hen. IV* 2. 4. 497; and *Hen. VIII* 5. 4. 85. When large loose breeches became the fashion, they received the name of 'bombards,' from their resemblance to the leather bottles: 'Bombards



was a style of breeches worn in the seventeenth century, before the introduction of tight-fitting knee-breeches. They reached to the knee, and were probably so named because they hung loose and resembled the leathern drinking-vessels called bombards.'—*C. D.* Neither the *N. E. D.* nor the *C. D.* gives *bombard* as an adjective. The noun was used in combinations, such as, *bombard-like*, *bombard-man*, *bombard-phrase*, *bombard-style*. Jonson used three of these: 'bombard-man,' *Masque, Love Restored* 7. 203; 'bombard-phrase,' *Trans. Horace, Art of Poetry* 9. 87; 'bombard-style,' *Epigram* 133 8. 234, 467. Among these may be classed the 'bombard slops' of our text.

The usual term, however, for this loose style of breeches, was 'slops.' Originally large, their size was further emphasized by stuffing them with hair, cotton, rags, etc.: Strutt (3. 84): 'These slops or breeches, or trunk hose, they used to stuff out with rags, or such-like stuff, till they brought them to an enormous size.' Bulwer tells of a gallant who stuffed his with bran (*Man Transformed*, pp. 541-2, London, 1653). Peck relates the same incident in his *Desiderata Curiosa* (2. 575, London, 1779). Peck (2. 576), quoting from Bulwer (p. 542), speaks of a man who was brought before a judge for violating the law against stuffed breeches. In these were found a pair of sheets, two table cloths, ten napkins, four shirts, a brush, glass, and comb, with night caps, and various other articles. The same account is given by Strutt (3. 84), and by Weber in his edition of Beaumont and Fletcher (*Wks.* 5. 458). See Wright, *Passions of the Minde* (p. 332, London, 1604, 1630): 'Sometimes I have seene *Tarleton* play the Clowne, and use no other breeches, than such slops or slivings, as now many Gentlemen weare, they are almost capable of a bushell of wheate, and if they be of sacke-cloth, they would serve to carry Mawlt to the Mill. This absurd, clownish and unseemely attyre, only by custome now, is not misliked, but rather approved'; *Every Man In* 1. 45-6: 'I'll go near to fill that huge tumbrel-slop of yours with somewhat, an I have good luck: your Garagantua breech cannot carry it away so.' In Greene, *Looking-Glasse for London* (*Wks.* 14. 105-6), Adam, a servant, enters 'with a bottle of beere in one slop, and a great peece of beefe in an other.' The *N. E. D.* says: 'In the Geneva, Bishops', and Douay Bible, *sloppes* is employed in rendering *Isa.* 3. 20.' Don Pedro (*Much Ado* 3. 2. 34-7) speaks of Benedick as appearing 'in the shape of two countries at once, as a German from the waist downward, all slops, and a Spaniard from the hip upward, no doublet.'

Various qualifying words were used—'Dutch': Middleton, *Roaring Girl* (*Wks.* 4. 53); 'French': *Rom. and Jul.* 2. 4. 47; 'Spanish':

*Alchemist* 4. 146; Dekker, *Guls Horne-booke* (*Pr. Wks.* 2. 210); 'green': Beaumont and Fletcher, *Prophetess* (*Wks.* 8. 281); 'great': *Alchemist* 4. 96; Marston, *Antonio and Mellida*, Pt. 1 (*Wks.* 1. 83); Middleton, *No Wit, No Help* (*Wks.* 4. 308); 'side': Greene, *Mamillia* (*Wks.* 2. 19); Peele, *Old Wives Tale* 1. 1. 36; 'round': Marlowe, *Faustus* (*Wks.* 1. 230); Greene, *Reports of the Shepherds* (*Wks.* 6. 57); 'dangling': Beaumont and Fletcher, *Scornful Lady* (*Wks.* 3. 14).

Additional examples may be found in Sidney, *Arcadia* (p. 85, ed. Friswell, London, 1867); *L. L. Lost* 4. 3. 59; *2 Hen. IV* 1. 2. 35; Beaumont and Fletcher, *Mad Lover* (*Wks.* 6. 134); Middleton, *Blurt, Master-Constable* (*Wks.* 1. 26, 80); *Every Man In* 1. 102-3. Consult Fairholt, *Costume* (1. 237, 263; 2. 371), for a description, with numerous prints, of this garment.

4. 7. 99-101. this rug, this hedghogs nest, etc. See Dekker, *Guls Horne-booke* (*Pr. Wks.* 2. 229): 'Long haire will make thee looke dreadfully to thine enemies, and manly to thy friends'; *T. Night* 1. 3. 99-101:

*Sir And.* O, had I but followed the arts!

*Sir Tob.* Then hadst thou had an excellent head of hair.

4. 7. 104-6. Cf. *Every Man In* 1. 46:

Yet my troubled spirit's somewhat eased,  
Though not reposed in that security  
As I could wish.

4. 7. 105. *His* was used as the genitive of *it* as well as of *he*. In this instance the use of *his* may be due to the personification of *fear*. Cf. our text, 4. 1. 13. See *Grammar* 9. 297; Abbott 228, 229; Franz 203-14.

4. 7. 117. Preposition omitted after *scape*. This was frequently the case after verbs of motion (Abbott 108; Franz 630).

4. 7. 129. *drinke it greedily with both mine eares*. The same figure is used by Shakespeare, *Rom. and Jul.* 2. 2. 58: 'My ears have not yet drunk a hundred words.' The figure is an old one, as Theobald points out (p. 220). See Ovid, *Tr.* 3. 4. 39-40:

Nostra tuas vidi lacrynas super ora cadentes,  
Tempore quas uno, fidaque verba, bibi.

Also Horace, *Od.* 2. 13. 30; Propertius 3. 6. 8.

4. 7. 141. *My feete part from you, but my soule dwels with you*. Plautus, *Aul.* 181:

Nunc domum properare propero: nam egomet sum hic,  
animus domist.

4. 7. 142-3. **fortune my foe.** The title of a popular ballad sung to the tune of *Fortune*. There were many variations of the ballad, and numerous parodies. Chappell (1. 162) published the words of one version, and the music. There are twenty-two stanzas, of which the following is the first:

Fortune my foe, why dost thou frown on me?  
And will thy favours never greater be?  
Wilt thou, I say, for ever breed me pain,  
And wilt thou not restore my joys again?

In Brome, *Antipodes* (*Wks.* 3. 283), the song is whistled. The expression *Fortune my foe* was freely used by writers: *Gipsies Metamorphosed* 7. 385: 'I swear I'll never marry for that, an't be but to give *fortune, my foe, the lie*'; *Hen. V* 3. 6. 41: 'Fortune is Bardolph's foe, and frowns on him'; Harvey, *Four Letters* (*Wks.* 1. 178): 'Who euer hearde me complaine of ill-lucke, or once say, *Fortune my foe*'; Nabbes, *Unfortunate Mother* (*O. E. Plays* 2. 154): 'Fortune hath bin my Matchiaveile.'

For other examples, see Chaucer, *Troilus* 1. 837; *Merry Wives* 3. 3. 69; Lyly, *Maydes Metamorphosis* (*Wks.* 3. 358); Beaumont and Fletcher, *Knight of the Burning Pestle* (*Wks.* 2. 225), and *Custom of the Country* (*Wks.* 4. 394); Greene, *Pinner of Wakefield* (*Wks.* 2. 170, ed. Dyce); *Returne from Parnassus* (p. 29); Chappell (1. 162-4); Brewer, *Lingua* (5. 166, Dodsley, 1825).

Horace remarks on the hostility of Fortune (*Sat.* 2. 8. 61; cf. 2. 2. 126): 'Heu, Fortuna, quis est crudelior in nos Te deus.'

4. 7. 148. **panurgo.** Probably a reference to Panurge, a humorous character in Rabelais' *History of Gargantua and Pantagruel*. Cf. *Every Man In* 1. 46: 'Your Garagantua breech cannot carry it away so.' Pantagruel is mentioned in *The New Inn* 5. 325.

4. 7. 161. *Of for on* (Abbott 175; Franz 520).

4. 7. 163. *To* was omitted before the indirect object of *say* (Abbott 201, 220).

**mad Greeke.** 'A merry fellow, a roysterer, a boon companion, a person of loose habits.'—*N. E. D.* 'The Greeks were proverbially spoken of by the Romans, as fond of good living and free potations; and they used the term *graecari*, for to indulge in these articles.'—Nares. The word *pergraecor* is defined: 'To live like the Greeks (revel, carouse).' See Plautus, *Mostellaria* 1. 1. 21: 'Dies noctesque bibite pergraecamini'; and Julius Paulus, *Ex Fest.* (p. 215, ed. Müll.): 'Pergraecari est epulis et potationibus inservire.' Cf. Juvenal, *Sat.* 3. 78: 'Graeculus esuriens'; and see Mayor's edition of the *Satires* (1. 191) for references on this passage. Cf. also

*Volpone* 3. 254: 'Let's die like Romans, Since we have lived like Grecians.'

Reference to the Greeks, such as the one in our text, are of course not to be construed literally. Some qualifying word was generally used, such as *merry*, *mad*, *foolish*—'merry': *Troi. and Cres.* 4. 4. 58: 'A woful Cressid 'mongst the merry Greeks'; cf. *ib.* 1. 2. 119; Beaumont and Fletcher, *Woman's Prize* (*Wks.* 7. 132): 'Go home, and tell the Merry Greeks that sent you'; *New Inn* 5. 337; *Tale of a Tub* 6. 190; Dekker, *Guls Horne-booke* (*Pr. Wks.* 2. 227); and cf. Matthew Merrygreeke, the parasite in *Ralph Roister Doister*; 'mad': Dekker, *Shoemaker's Holiday* (*Wks.* 1. 23): 'Drinke you mad Greekes, and worke like Trojans'; *Pan's Anniversary* 8. 43; Dekker, *Iests* (*Pr. Wks.* 2. 349); *Return from Parnassus* (p. 33). See Jonson's 'Character' of Coryat (*Crudities* 1. 17, Glasgow, 1905): 'Hee is a mad Greeke, no lesse than a merry.' 'Foolish' occurs: *T. Night* 4. 1. 19: 'Foolish Greek, depart from me.'

4. 7. 167. **gold is but mucke.** The proverb in Hazlitt runs: 'Muck and money go together' (p. 286); and 'Riches are like muck, which stink in a heap, but spread abroad, make the earth fruitful' (p. 325). See Bacon, *Essays* ('Seditions and Troubles'): 'Money is like muck, not good except it be spread.'

The first example given by the *N. E. D.* of 'muck' used to mean money is: a 1300, *Sarmun* xx. in *E. E. P.* (1862) 3: 'The wrecchis wringit the mok so fast up ham silf hi nul noght spened.' See Occleve, *De Reg. Princ.* 1632: 'But they that marien hem for muck & good Only, & noght for loue.' Spenser used the word with the same sense (*Faerie Queene* 2. 7. 10; 3. 10. 31). See also Dekker, *Deuils Answer* (*Pr. Wks.* 2. 136); Massinger, *City Madam* (*Wks.* 4. 71); and cf. *Coriolanus* 2. 2. 129-30; *Cymbeline* 3. 6. 54; *Jack Drum's Entertainment* (Simpson, *Sch. of Shak.* 2. 138).

Professor Cook referred me to the 'Man with the muck-rake' in Bunyan's *Pilgrim's Progress* (Pt. 2). Chaucer used 'mokeren' (to heap up) and 'mokerers' (heapers up, hoarders) with reference to riches (*Boece* 425).

4. 7. 168. **an eye to the maine chance.** The *main chance* was 'a term in the game of Hazard. In quotations, only *fig.* and *allusive*. . . . Phrases, *To look, have an eye, etc., to the main chance*: To use one's best endeavors, be solicitous (about some object).'  
—*N. E. D.* In the *C. D.*, the game is briefly explained thus: 'The players are a caster and any number of setters. . . . The caster first calls a main—that is, he calls any of the numbers 5, 6, 7, 8, or 9. He then throws his chance. If this is 2, 3, 11, or 12, it is called *crabs* and he loses, unless the main were 7 and he throws 11, or the

main were 6 or 8 and he throws 12. In these cases, and also if he throws the main, his throw is called *nick*, and he wins. If he throws neither crabs nor nick, he must continue to throw until he again throws the main or his chance; if he throws the former first, the setter wins, if the latter the caster wins.' For a more complete explanation, see *Encycl. Brit.*, 11th ed. (s. v. Hazard), or Seymour, *Compleat Gamester* (pp. 252-5, London, 1739).

The following are some examples of the use of the expression: Wilson, *Three Ladies of London* (6. 343, Dodsley, 1874): 'Trust me, thou art as crafty, to have an eye to the main-chance as the tailor, that out of seven yards stole one and a half of durance'; 2 *Hen. VI* 1. 1. 208-12:

*Sal.* Then let's make haste away, and look unto the main.

*War.* Unto the main! O father, Maine is lost, . . .

Main chance, father, you meant.

Also 1 *Hen. IV* 4. 1. 47; 2 *Hen. IV* 3. 1. 83; Nashe, *Foure Letters* (*Wks.* 1. 330); Greene, *Disputation* (*Wks.* 10. 269); Lyly, *Euphues* (*Wks.* 1. 245); Hazlitt, *Proverbs* (1869, p. 269).

4. 7. 181-2. **most sumptuously attired.** Though the extravagance in men's dress at this time was not quite so marked as during the reign of Henry VIII, it was sufficient to evoke criticism. See Harrison (1. 168): 'And as these fashions are diuerse, so likewise it is a world to see the costlinesse and the curiositie: the excesse and the vanitie: the pompe and the brauerie: the change and the varietie: and finallie the ficklenesse and the follie, that is in all degrees: in somuch that nothing is more constant in England than inconstancie of attire'; *Seruingmans Comfort* (p. 154): 'Trust me, I holde this excessiue costly Apparell a great cause why Gentlemen cannot maynteyne their wonted and accustomed bountie and liberalitie in Hospitalitie & house-keeping: for when as the Mercers booke shall come, Item for so many yardes of Cloth of Golde, of Siluer, Veluets, Sattin, Taffata, or such lyke ware: the Goldsmithes Debet for Chaynes, Ringes, Jewels, Pearles, and precious Stones: the Taylors Bill, so much for such a Sute of laced Satten, and such lyke superfluous Charges, amounting in one yeere to more then the reuenues of his Landes'; Dekker, *Seuen Deadly Sinnes* (*Pr. Wks.* 2. 59): 'An English-mans suite is like a traitors bodie that hath bene hanged, drawne, and quartered, and is set vp in seuerall places: his Codpeece is in *Denmarke*, the collar of his Dublet and the belly in *France*: the wing and narrow sleeue in *Italy*: the short waste hangs ouer a *Dutch* Botchers stall in *Vtrich*: his huge sloppes speakes *Spanish*: *Polonia* giues him the Bootes.'

In *Every Man Out*, in the character of Fastidious Brisk, Jonson satirized the tendency of following the fashions in dress. See also *Discoveries* 9. 181. References to Jonson's works, dealing with this subject, will be found in the Introduction (p. xxv, note 91); cf. *T. of Shrew* 4. 3. 55-8; 5. 1. 68-70; *M. of Venice* 1. 2. 79; *Hamlet* 1. 3. 70-4; Middleton, *Father Hubbard's Tales* (*Wks.* 8. 68-71); Traill (3. 159, 274, 387); Stubbes (1. 26-87). In the last (p. 239), many other examples may be found.

Statutes were enacted to check the extravagance in apparel, and to regulate what the different classes should wear (Traill 3. 161, 388). Cf. Gosson (p. 39). For historical treatises, see Fairholt (*Costume*); Hill, *History of English Dress* (N. Y., 1893); Ashdown, *British Costume During XIX Centuries* (London and Edinburgh, 1910).

4. 7. 190. **gudgeon.** The word occurs again in the *Alchemist* (4. 76) with the sense of a credulous or gullible person, used figuratively, one of the original meanings being a small fresh-water fish. Cf. *M. of Venice* 1. 1. 102.

4. 8. 2. **Neuer was man so palpably abusd.** Plautus, *Capt.* 656-7:

Ita mi stolido sursum uorsum os subleuere officii.  
Hicquidem me numquam irridebit.

4. 8. 14-5. **The true Chamount set free, etc.** Plautus, *Capt.* 654-5:

Illic seruom se assimilabat, hic sese autem liberum.  
Nuculeum amisi, reliqui pigneri putamina.

4. 8. 24-6. This speech was arranged by Whalley and Gifford:  
*Count F.* Monsieur Gasper!

On what occasion did they change their names,  
What was their policy or their pretext?

4. 8. 29-31. Cf. *Every Man Out* 2. 183: 'If the Adalantado of Spain were here he should not enter.'

**Amurath.** There have been five sultans of this name: Amurath I (reigned 1359-1389); II (1421-1451); III (1574-1595); IV (1623-1640); V (May to Aug., 1876).

The appearance of Marlowe's *Tamburlaine* (1587) seems to have made the Turks popular subjects for the drama. The following may be given as typical: Marlowe, *Jew of Malta* (1590); *Soliman and Perseda* (1592); Peele, *Battle of Alcazar* (1594) and *Turkish Mohamet* (never published); *Tragical Reign of Selimus* (1594); Greene, *Alphonsus of Arragon* (1599); *Life and Death of Captaine Thomas Stukeley* (1605); and Mason, *The Turke* (1610).

In the *Battle of Alcazar*, the name 'Amurath' appears about 30 times. In *Alphonsus of Arragon*, it is 'Amurack, the Great Turk.' See also *2 Hen. IV* 5. 2. 48: 'Not Amurath an Amurath succeeds, but Harry, Harry.'

For an account of the Turks in English literature, see Conant, *The Oriental Tale in England in the Eighteenth Century* (N. Y., 1908).

4. 8. 39. My sences loath the Sauioir of thy breath. Cf. *Every Man Out* 2. 136: 'I can but faintly endure the savour of his breath.'

4. 8. 40. The second syllable of *poyson* is softened (Abbott 470).

4. 8. 43. Fetch forth that Gasper. In a note to this passage, Whalley refers to the *Captivi* of Plautus as the source of this plot in our play.

4. 8. 55. The verbal, used as a noun, was often followed by *of* when *the* did not precede (Abbott 178, 373; Franz 667).

4. 8. 59. We vow'd one mutuall fortune, good or bad. Cf. Marlowe, *1 Tamburlaine* (*Wks.* 1. 44): 'Vowing our loves to equal death or life.'

4. 8. 60. *Of* used for *by* (Abbott 170; Franz 519).

4. 8. 86-8. thou ill-bred slaue,  
That sets no difference twixt a noble spirit,  
And thy owne slauish humour.

Cf. *Every Man In* 1. 149, note (original edition):

But that this barren and infected age  
Should set no difference 'twixt these empty spirits  
And a true poet.

*Poetaster* 2. 387:

When, would men learn but to distinguish spirits,  
And set true difference 'twixt those jaded wits . . .  
And the high rapture of a happy muse.

4. 8. 89-91. But ile take worthy vengeance on thee, etc. Plautus, *Capt.* 681-2:

*He.* At cum cruciatu maxumo id factumst tuo.  
*Tyn.* Dum ne ob malefacta peream, parui existumo.

Alas, these threats are idle, like the wind, etc. Cf. *J. Cæsar* 4. 3. 66-9:

There is no terror, Cassius, in your threats,  
For I am arm'd so strong in honesty  
That they pass by me as the idle wind,  
Which I respect not.

4. 8. 92-3. thou shalt want no torture, . . . bring him away.  
Plautus, *Capt.* 721-3:

Ducite,  
Vbi ponderosas crassas capiat compedes:  
Inde ibis porro in latomias lapidarias.

4. 8. 94. Welcome the worst, I suffer for a friend. Plautus,  
*Capt.* 687-8:

Meumque potius me caput periculo  
Præoptauisse quam is periret ponere.

4. 8. 95. Your tortures will . . . end. Plautus, *Capt.* 742-3:

Et si peruiuo usque ad summam ætatem, tamen  
Breue spatiumst perferundi quæ minitas mihi.

4. 8. 113-4. this steele shall engraue it on his burgonet. Cf.  
Greene, *Selimus* (*Wks.* 14. 285):

But we shall soone, with our fine tempered swords,  
Engraue our prowesse on their burganets.

And 2 *Hen. VI* 5. 1. 200: 'And that I'll write upon thy burgonet.'

#### ACT V

5. 1. 6-7. Renounce this boy-gods nice idolatry,  
Stand not on complement, and wooing trickes.

Cf. *Every Man In* 1. 90 (original edition):

Cosen, lay by such superficiall formes, . . .  
Stand not so much on your gentility.

5. 1. 10. Here and in nearly all the instances that follow, *Iaques*  
is to be read as a disyllable (Abbott 489).

5. 1. 12-4. Whalley and Gifford formed two verses of these lines,  
the first being:

Shalt be his son-in-law.  
*Chris.* He has.  
*Ang.* He has!

The changes of this character, which Whalley and Gifford found it  
necessary to make in the text of the remaining scenes, are so  
numerous that it would require too much space to record them. No  
attempt, therefore, will be made to do so.

5. 1. 17. Why he is more inconstant then the sea. Cf. *The*  
*Forest* 8. 264: '[Love is] Inconstant, like the sea, of whence 't is  
born.'



5. 1. 18. His thoughts, Cameleon-like, change euery minute. The change in color, characteristic of the chameleon, is mentioned by Pliny, *Hist. Nat.* 8. 51: 'Et coloris natura mirabilior: mutat namque eum subinde, et oculis, et cauda, et toto corpore, redditque semper quemcunque proxima attingit, praeter rubrum candidumque.' Cf. Aelian, *De Nat. Anim.* 2. 14. Aristotle (*De Part. Anim.* 4. 11) attributes the change in hue to fear.

See *T. G. of Verona* 2. 4. 23-6:

*Sil.* What, angry, Sir Thurio! do you change colour?

*Val.* Give him leave, madam; he is a kind of chameleon.

Greene, *Mamillia*, Pt. 1 (*Wks.* 2. 120): '[Love is] more variable in thought then ye Camelion in hue'; Nashe, *Pierce Penilesse* (*Wks.* 1. 224): 'He grew in league with an old Camelion, that could put on all shapes, and imitate any colour, as occasion serued.'

'From their inanimate appearance, and power of existing for long periods without food, they were formerly supposed to live on air.'—*N. E. D.* For references to this belief, see Pliny, *Hist. Nat.* 8. 51; Ovid, *Metam.* 15. 411; *Hamlet* 3. 2. 97; Lyly, *Endimion* (*Wks.* 3. 50); Greene, *Groats-worth of Wit* (*Wks.* 12. 133). Bond (see Lyly above) refers to Bartholomæus Anglicus, *De Prop. Rerum* 18. 21. See also Purchas, *Hakl. Posth.* 4. 12 (Glasgow, 1905).

Additional references to the chameleon: *Volpone* 3. 279; *Staple of News* 5. 221; *T. G. of Verona* 2. 1. 178; 3 *Hen. VI* 3. 2. 191; Drummond, *Poems* 2. 248 (ed. Ward, N. Y. and London, 1894); Dekker, *Wonderfull Yeare* (*Pr. Wks.* 1. 117), *Seuen Deadly Sinnes* (*Pr. Wks.* 2. 21); Chapman, *Monsieur D'Olive* (*Wks.* 1. 223); Lodge, *Reply to Stephen Gosson* (*Wks.* 1. 25); Poole, *Eng. Parnassus* (p. 273, London, 1657); Nashe (*Wks.*, ed. McKerrow, index); Greene (*Wks.*, ed. Grosart, index); Phipson, *Animal-Lore* (1883, pp. 310-2). Many others may be found in the *N. E. D.*

5. 1. 24. **bid thy hands shed golden drops.** This expression is reminiscent of the incident referred to in *The Alchemist* 4. 112:

Heighten thy self, talk to her all in gold;

Rain her as many showers as Jove did drops

Unto his Danæ.

5. 1. 25. **Let these bald french crownes be vncouered.** The quibble here is obvious. The expression was frequently used with a pun for 'top of the head,' and with reference to the baldness produced by the 'French disease': Beaumont and Fletcher, *Monsieur Thomas* (*Wks.* 7. 320): 'Leave me your rotten language, and tell me plainly, and quickly sirrah, lest I crack your French crown';

*M. N. Dream* 1. 2. 99: 'Some of your French crowns have no hair at all.' Cf. *Cynthia's Revels* 2. 232:

'*Aso.* 'T is a beaver, it cost me eight crowns but this morning.  
*Amo.* After your French account?'

See also *Meas. for Meas.* 1. 2. 52; *All's Well* 2. 2. 24; Dekker, *Devils Answer* (*Pr. Wks.* 2. 138).

For references to the coin, *French crown*, see Harrison (1. 364); *Every Man Out* 2. 52; *2 Hen. IV* 3. 2. 237; *Hen. V* 4. 1. 245.

5. 1. 26. Read *obeysance* as a quadrisyllable (Abbott 479).

5. 1. 34. Both Whalley and Gifford inserted *But* at the beginning of this line, making the verse end with *out*. However, if the contraction in the first *ile* is disregarded, the verse will have the required number of syllables.

5. 1. 39. *S. Foyes*. Plautus, *Aul.* 582-3:

Nunc hoc mihi factumst optimum, ut ted auferam,  
Aulam, in Fidei fanum: ibi abstrudam probe.

The name *Foyes* was probably suggested by the above temple of *Fides*. However, see Beaumont and Fletcher, *Knight of the Burning Pestle* (*Wks.* 2. 217):

But in the dark will wear out my shoe-soles  
In passion in Saint Faith's church under Paul's.

In a note to this passage, the editor cites Stow, *Survey* 3. 145 (ed. 1720): 'At the west end of this Jesus Chappel, under the Quire of Pauls, also was, and is, a Parish Church of St. Faith, commonly called *St. Faith under Pauls*.'

5. 1. 43-6. These lines will admit of a metrical arrangement:

<i>Jaq.</i> [within.]	Who calls? who's there?	
<i>Ang.</i>		Jaques.
<i>Jaq.</i> [within.]		Who calls?
<i>Ang.</i>		Steward,
	He comes, he comes.—Jaques.	
<i>Jaq.</i>		What voice is this?

5. 1. 53. *My deere Lar*. In the *Aulularia* of Plautus, the household god speaks the Prologue.

5. 1. 57. *Musicall as the spheares*. An allusion, of course, to the familiar theory originated by Pythagoras. See Chaucer, *Parlement of Foules* 60-3:

And after that the melodye herde he  
That cometh of thilke speres thryes three,  
That welle is of musik and melodye  
In this world heer, and cause of armonye.

Cf. Dekker (quoted in Park's *Heliconia* 3. 447) :

Bridegroome of morning, dayes eternall king,  
To whom nine Muses (in a sacred ring)  
In daunces sphericall, trip hand in hand,  
Whilst thy seaven-stringed lute they feete commaund;  
Whose motion such proportioned measure beares,  
That to the musicke daunce nine heavenly speares.

*M. of Venice* 5. 1. 60:

There's not the smallest orb which thou behold'st  
But in his motion like an angel sings.

Brewer, *Lingua* (5. 166, Dodsley, 1825) :

I hear the celestial music of the spheres,  
As plainly as ever Pythagoras did.

See also *Cynthia's Revels* 2. 223; *Poetaster* 2. 389; *Staple of News* 5. 253; *Sad Shepherd* 6. 281; *Prince Henry's Barriers* 7. 153; *Epigram* 130 8. 230; *Underwoods* 9. 38; Dante, *Par.* 1. 78; 6. 126; *Purg.* 30. 93; *As You Like It* 2. 7. 6; *T. Night* 3. 1. 121; *Ant. and Cleo.* 5. 2. 84; *Pericles* 5. 1. 231; Lodge, *Reply to Stephen Gosson* (*Wks.* 1. 25); Webster, *Duchess* (*Wks.* 1. 199); Dekker, *Roaring Girl* (*Wks.* 3. 203); Middleton, *Family of Love* (*Wks.* 3. 49); Brewer, *Lingua* (5. 166, Dodsley, 1825); Montaigne, *Essays* 1. 22; Browne, *Religio Medici* 2. 9; Milton, *Nativity Ode* 13, and *P. L.* 5. 169, 177-9, 620-7.

For various theories, arranging the planets so as to form a diapason, or octave, see Nicomachus, *Enchirid. Harm.*, ed. Meibom, p. 33; Censorinus, *De Die Nat.* chap. 13. Cf. Pliny, *Hist. Nat.* 2. 22, 20; Plato, *Timaeus* 35; Cicero, *Somm. Scip.* chap. 5, and *De Nat. Deor.* 3. 11. These are from Professor Cook's article, cited below.

Aristotle, *De Caelo* 2. 9, and Aquinas (on *Job* 38. 37), oppose the theory of the music of the spheres.

For a valuable note discussing the subject, together with a long list of references, see Albert S. Cook, 'Notes on Milton's Ode on the Morning of Christ's Nativity' (*Transactions of the Connecticut Academy of Arts and Sciences* 15. 342-4).

5. 1. 62-3. **Iaques shall be a king.** Plautus, *Aul.* 704:

Ego sum ille rex Philippus. O lepidum diem.

5. 1. 64. **To a fooles paradise.** 'A state of illusory happiness or good fortune; enjoyment based on false hopes or anticipations.'—*N. E. D.* The earliest quotation of this expression given by the *N. E. D.* dates from 1462: Paston, *Letters* (no. 457) 2. 109, ed.

Gairdner, London, 1874: 'I wold not be in a folis paradyce.' See *Rom. and Jul.* 2. 4. 175: 'If ye should lead her into a fool's paradise, . . . it were a very gross kind of behaviour'; Dekker, *Seuen Deadly Sinnes* (*Pr. Wks.* 2. 64): 'Usurers: who for a little money, and a greate deale of trash . . . bring yong Nouices into a fool'es Paradiice.' It will be recalled that Milton (*P. L.* 3. 495) writes of 'A Limbo large and broad, since called The Paradise of Fools.' Mrs. Browning's use of the expression is also familiar (*Aurora Leigh* 4. 339): 'Love's fool-paradise Is out of date, like Adam's.'

Other examples may be found in Greene, *Mamillia* (*Wks.* 2. 99); *Tritameron* (*Wks.* 3. 97); Dekker, *Deuils Answer* (*Pr. Wks.* 2. 100); Middleton, *Family of Love* (*Wks.* 3. 12); Robinson, *Handfull of Pleasant Delites* (p. 34, Spenser Soc., 1871); Roy, *Rede me* (p. 86, ed. Arber). Nares gives an example from Barnabe Rich, *Farewell*. Johnstone wrote *The Reverie or A Flight to the Paradise of Fools* (1763). A discussion of the expression may be found in *Notes and Queries* (4. 8. 64; 6. 5. 7; 8. 9. 327, 414, 496; 8. 10. 32).

5. 1. 71. O me no oo's. This doubling of words indicated impatience at, and a disagreement with, the words of another. See *Tale of a Tub* 6. 149: 'Pantridge me no Pantridge'; *Richard II* 2. 3. 87: 'Grace me no grace, nor uncle me no uncle'; *Rom. and Jul.* 3. 5. 153: 'Thank me no thankings, nor proud me no prouds'; Beaumont and Fletcher, *Knight of the Burning Pestle* (*Wks.* 2. 164): 'Plot me no plots'; Peele, *Old Wives Tale* (*Wks.* 1. 323): 'Parish me no parishes'; *Arden of Faversham* 2. 1. 106: 'Plat me no plat-formes.' See Bartlett, *Quotations* (p. 861) for a list of examples from various writers.

5. 1. 83. when can you tell. 'A proverbial phrase expressing scorn at the demand or menace of another' (Schmidt, *Shak. Lex.*). See *1 Hen. IV* 2. 1. 42-5:

'Gads. I pray thee, lend me thine.

*Sec. Car.* Ay, when? canst tell? Lend me thy lantern, quoth he? marry, I'll see thee hanged first.'

In Marlowe, *Edward II* (*Wks.* 2. 171), when Arundel comes to the lords with a request from the king to speak with Gaveston, after which he was to be sent back, Warwick exclaims: 'When, can you tell? Arundel, no.' Jonson used the phrase in *Every Man In* (1. 110), first edition, immediately before 'Much wench.' For other examples of its use, see *Com. of Errors* 3. 1. 52; *As You Like It* 4. 1. 133; Kyd, *Soliman and Perseda* (p. 193); Marlowe, *Faustus*

(*Wks.* 1. 298); Middleton, *Blurt, Master-Constable* (*Wks.* 1. 77), and *The Phœnix* (*Wks.* 1. 157).

5. 1. 88. the God of gold. A reference, of course, to Plutus. See *T. of Athens* 1. 1. 287: 'Plutus, the god of Gold, Is but his steward.' Cf. Hesiod, *Th.* 969; Phaedrus 4. 12. 5; Aristophanes, *Plutus*; and the character of the same name in Lucian's *Timon*.

The *Encycl. Brit.* (11th ed.) says that the custom of regarding Mammon as the god of riches had its origin in Milton, *P. L.* 1. 679. See Matt. 6. 24; Spenser, *Faerie Queene* 2. 7. 39 (cf. 2. 7. 8):

Suffise it then, thou Money God, (quoth hee)  
That all thine ydle offers I refuse.

In *Love Restored*, Jonson refers to both Plutus and Mammon (7. 205-7).

5. 1. 90. The insertion of *my* by Whalley and Gifford seems unnecessary, as *fair* and many other monosyllables ending in *r* or *re* were frequently pronounced as disyllables (Abbott 480).

5. 2. — Enter Christ. This should clearly be a new scene. Christophero has been to keep his appointment with Angelo and Rachel at Saint Foyes, and, not meeting with them, has returned to the house of Jaques to see if by chance they might still be there. Sufficient time should be given for this. Then, too, Jaques' discovery has changed the situation.

5. 2. 5. O God, the case is alterd. The following is the beginning of Euclio's frenzied outburst of fourteen lines, six of which are addressed to the audience: Plautus, *Aul.* 713-5:

Perii, interii, occidi. Quo curram? Quo non  
curram? Tene, tene. Quem? Quis?  
Nescio, nil uideo, caecus eo atque equidem quo eam  
aut ubi sim aut qui sim  
Nequeo cum animo certum inuestigare.

5. 2. 7-8. mine Angels? wher's my gold? Why Rachel? The reminiscence here of Shylock and Barabas has been pointed out by Ward (1. 346, note). Cf. *M. of Venice* 2. 8. 15-7: 'My daughter! O my ducats! O my daughter'; Marlowe, *Jew of Malta* (*Wks.* 2. 37): 'O my girl, my gold, my fortune, my felicity'; cf. *ib.*, p. 29: 'My gold! my gold,' etc.

There is probably no significance in these resemblances, for, as Schelling says: 'Jonson seems to have scorned to borrow ideas from the contemporary drama about him, going either to the classics or at least to less obvious modern sources' (1. 540).

5. 2. 9. Thou eatest my flesh in stealing of my gold. Cf. *M. of Venice* 4. 1. 376: 'You take my life When you do take the means whereby I live.' In a note to the latter, Halliwell (Variorum ed., p. 227) refers to Ecclesiasticus 34. 22: 'He that taketh away his neighbour's living, slayeth him.' Cf. also *Arden of Faversham* 1. 1. 474; Marlowe, *Jew of Malta* (*Wks.* 2. 24).

5. 2. 12. Comes instead of com'st. The *t* was dropped because the next word begins with *th* (Franz 152).

5. 2. 19. what Hienna cald me out of dores. That the hyena was thought to imitate the human voice, is mentioned by Pliny (*Hist. Nat.* 8. 44): 'Sed maxime sermonem humanum inter pastorum stabula assimilare, nomenque alicuius addiscere, quem evocatum foras laceret.' See also Bartholomæus Anglicus (p. 368): 'The Hiena . . . commeth to houses by night, and feineth mannes voyce as hee maye, for men should thinke that it is a man.' The *N. E. D.* quotes the following from the Geneva Bible (1560), Ecclesiasticus 13. 19: 'What felowship hath the hyena [*marg.* Which is a wilde beaste that counterfaiteth the voyce of men, and so entiseth them out of their houses and devoureth them] with a dogge?'

See also Marston, *Eastward Ho* (*Wks.* 3. 115): 'I will neither yield to the song of the siren nor the voice of the hyena'; Greene, *Groats-worth of Wit* (*Wks.* 12. 114): 'When this painted sepulchre [Lamilia] was shadowing her corrupting guilt, Hiena-like alluring to destruction.'

For other references, see Marbeck, *Book of Notes* (1581) 488; Dekker, *Seuen Deadly Sinnes* (*Pr. Wks.* 2. 21); Nashe, *Vnfortunate Traveller* (*Wks.* 2. 284); and cf. the following: *Volpone* 3. 279; *Staple of News* 5. 202; *As You Like It* 4. 1. 156; Lyly, *Euphues to Philautus* (*Wks.* 1. 250).

5. 3. — Enter Iuniper, Onion. Gifford adds 'richly dressed, and drunk.' We may infer the latter from their actions, and from remarks made by Onion. These would seem to imply that Juniper is in a worse condition than Onion: 'While I hold my friend'; 'You must do more then his legges can do for him'; 'You see in what case [condition] he is.'

5. 3. 5-6. a cuple of buzzards turn'd to a paire of peacocks. Cf. *Every Man Out* 2. 95: 'O, here be a couple of fine tame parrots.'

5. 3. 10. you must inueigle, etc. Achilles served Ajax in the same way, *Troi. and Cres.* 2. 3. 99-100:

*Nest.* What moves Ajax thus to bay at him.

*Ulyss.* Achilles hath inveigled his fool from him.

5. 3. 12. For *hei ho*, Gifford writes *hey ho*. The *N. E. D.* defines the latter as 'An utterance, apparently of nautical origin; . . .

often used in the burdens of songs.' A better spelling would perhaps be *heigh-ho*, an exclamation, which the *N. E. D.* gives, among others, as expressing disappointment.

5. 3. 31-2. what parentage? what ancestry? what genealogy is he? Cf. *Every Man In* 1. 26: 'Thy lineage, monsieur Cob! what lineage, what lineage?'

5. 3. 38. portmantu. Cunningham suggests that this way of spelling the word indicates its pronunciation.

5. 3. 44. Ningle. The same as *ingle*. See Glossary; also note on 1. 1. 26. In Dekker, *Satiromastix*, Horace is repeatedly called *ningle*: 'Horace, my sweet ningle, is alwayes in labour when I come' (*Wks.* 1. 191); 'You did it Ningle to play the Bug-bear Satyre' (1. 259); cf. 1. 194, 211, 258, 261, 262, and *passim*. See also Massinger, *Virgin-Martyr* (*Wks.* 1. 27): 'Priapus . . . was the only ningle that I cared for under the moon'; Ford, *Witch of Edmonton* (*Wks.* 3. 220): 'You shall not starve, Ningle Tom, believe that'; and *ib.* (p. 221): 'O, sweet ningle, thy neuf [fist] once again; friends must part for a time.'

5. 3. 46. discourse? cherish thy muse? discourse? Cf. *Poetaster* 2. 428: 'To him, cherish his muse, go.'

5. 3. 47. *Of* used for *about*, *concerning* (Abbott 174; Franz 517).

5. 3. 48. hang sorrow. Presumably a reference to the proverb: 'Hang sorrow, care will kill a cat.' Ray (p. 58) adds: 'And yet a cat is said to have nine lives.' It is quoted in *Every Man In* 1. 30, and in Wither's *Christmas Carol*. The last part of the proverb appears in Taylor, *Motto* (*Wks.*, 1630, p. 56), and in *Much Ado* 5. 1. 133.

5. 3. 57. Speake legibly. Cf. *Every Man In* 1. 30: 'He does swear the legiblest.'

5. 3. 60. nor King nor Keisar shall. Cf. *Tale of a Tub* 6. 146: 'Tell me o' no queen or keysar'; Spenser, *Faerie Queene* 6. 3. 5: 'This is the state of Keasars and of Kings'; also 3. 11. 29; 4. 7. 1; 5. 9. 29; 6. 12. 28.

5. 3. 73-4. you must do more then his legges can do for him, beare with him sir. Cf. *Every Man Out* 2. 91:

*Fast.* Do you know how to go into the presence, sir?

*Maci.* Why, on my feet, sir.

*Fast.* No, on your head, sir; for 't is that must bear you out.'

*Poetaster* 2. 394: 'Your legs do sufficiently shew you are a gentleman born, sir; for a man borne upon little legs, is always a gentleman born.'

5. 3. 79-82. Cf. *Every Man In* 1. 25:

'Step. I'll follow you.

E. Know. Follow me! you must go before.'

5. 3. 94-100. Cf. *Every Man In* 1. 22:

'E. Know. I did laugh at you, coz.

Step. Did you, indeed?

E. Know. Yes, indeed.

Step. Why then—

E. Know. What then?

Step. I am satisfied; it is sufficient.'

*Ib.* 1. 116-7:

'Bob. It is not he, is it?

E. Know. Yes faith, it is he.

Mat. I'll be hang'd then if that were he.

E. Know. Sir, . . . I assure you that was he.

Step. Upon my reputation, it was he.

Bob. Had I thought it had been he, he must not have gone so: but I can hardly be induced to believe it was he yet.'

Koeppel (*Ben Jonson's Wirkung*, p. 110) has called attention to a similar display of cowardice given by *Tucca* (*Poet.* 2. 464).

5. 3. 101. *A* was sometimes omitted after *what*, in the sense of *what kind of* (Abbott 86).

5. 4. 9. *Sbloud* forms the first foot. This license was sometimes allowed in the case of monosyllabic exclamations (Abbott 481, 482).

**like a puppet.** In a mock-heroic manner. The puppet-shows were originally developed from the old English moralities. They were usually to be seen at wakes and fairs, and their popularity was greatest with the lower classes. At the beginning of the reign of James I, they had increased to such an extent that, in order to restrict their number, a law was enacted requiring the owners of such shows to secure a license. Of this law, Knight (*London* 1. 42) says: 'While the people, however, were willing to encourage them, it was not very easy for statutes to put them down; and if there were fewer licensed players, the number of unlicensed, who travelled about with *motions* or puppet-shows, were prodigiously increased. The streets of London appear to have swarmed with motions.'

Jonson mentions several masters of puppet-shows: *Pod*, *Every Man Out* 2. 141; *Barth. Fair* 4. 473; *Epigram* 97 8. 200; *Epigram* 129 8. 229; *Cokely* and *Vennor*, *Devil is an Ass* 5. 13; *Cokely* and others, *Epigram* 129 8. 229; 'Young Goose,' *New Inn* 5. 320. Cf. Gifford's note on *Vennor*, *Masque of Augurs* 7. 414. In *Satiromastix* (*Wks.* 1. 243), Dekker calls Horace [Jonson] 'the puppet-teacher.'



An idea of the character of these shows may be gained from their titles: *Jerusalem, Nineveh, Sodom and Gomorrah, Jonas and the Whale, The Prodigal Son, Babylon, London, Norwich, The Gunpowder Plot, Rome, Julius Cæsar*. The following mention puppet-shows: *Barth. Fair* 4.473; *Every Man Out* 2.19, 64; *W. Tale* 4.3.103; Beaumont and Fletcher, *Knight of the Burning Pestle*, and *Wit at Several Weapons* (*Wks.* 2.185; 4.12); Middleton, *Blurt, Master-Constable* (*Wks.* 1.8); *Spanish Gipsy* (6.188); *Father Hubbard's Tales* (8.79); Marston, *Dutch Courtesan* (*Wks.* 2.51); Brewer, *Lingua* (5.164, Dodsley, 1825). Collier gives a number of others (*Punch and Judy*).

The following are a few examples: Dekker, *Iests* (*Wks.* 2.317): 'He thought like *Bankes* his horse, or the *Baboones*, or captaine *Pold* with his motion, shee should haue showne him some strange & monstrous sighte'; *T. G. of Verona* 2.1.100: 'O excellent motion! O exceeding puppet! Now will he interpret to her'; *Poetaster* 2.436: 'What's he with the half arms there, that salutes us out of his cloak, like a motion'; *Every Man Out* 2.7; *Cynthia's Revels* 2.225, 236, 279; *Epicæne* 3.392, 463; *Alchemist* 4.29, 152; *Staple of News* 5.183; Beaumont and Fletcher, *Woman-Hater* (*Wks.* 1.42); Nashe, *Pasquill* (*Wks.* 1.91); Ford, 'Tis *Pity* (*Wks.* 1.145).

A good example of how a puppet-show was conducted is to be found in *Barth. Fair* 4.482-508. Another of smaller pretensions is given in *Tale of a Tub* 6.220-5. See also *Don Quixote* 2.26. The following give a brief account of puppet-shows: *Encycl. Brit.* (11th ed.); Chambers (2.157-60); Strutt (pp. 163-6); Alden, *Barth. Fair* (*Yale Studies* 25. xv-xviii); Flögel, *Geschichte des Grotesk-komischen* (2.1-70). For a more complete study, see Mangnin, *Histoire des Marionnettes*; Dietrich, *Pulcinella*; and cf. Collier, *Punch and Judy*. The last contains a typical performance of a *Punch and Judy* show of the 18th century, together with interesting engravings by Cruikshank.

5.4.16. Without or touch or conscience of religion. Cf. *Catiline* 4.244:

[Ambition], being both a rebel  
Unto the soul and reason, and enforceth  
All laws, all conscience, treads upon religion,  
And offereth violence to nature's self.

*Ib.* 4.315:

Dost thou ask  
After a law, that would'st have broke all laws  
Of nature, manhood, conscience, and religion?

'This is the line which Mr. Collier censures Gifford for not changing to "Without a touch of conscience or religion."—C. Considering the fact that one of the meanings of *conscience* at that time was *consciousness*, the phrase is intelligible as it stands.

5. 4. 18-9. formes, that the true seale of friendship Had set vpon their faces. Cf. *Sejanus* 3. 131:

But away,  
With the pale troubled ensigns of great friendship  
Stamp'd in your face.

Whalley says the latter is from Juvenal, *Sat.* 4. 5. 73.

5. 4. 26-7. What good thing haue you in you to be proud of?  
Are y' any other then a beggars daughter?

Cf. *Every Man Out* 2. 83: 'Why, what has he in him of such virtue to be regarded, ha?' *Cynthia's Revels* 2. 216: 'What are you any more than my uncle Jove's pander?'

5. 4. 35. *Rachel* is not to be read as a part of the verse (Abbott 512).

5. 4. 62-5. thy tongue . . . Like the rude clapper of a crazed bell. Cf. *Much Ado* 3. 2. 12-3: 'He hath a heart as sound as a bell, and his tongue is the clapper.'

5. 4. 66. I, that in thy bosome lodg'd my soul. This sentiment was expressed by other writers: *Richard III* 3. 5. 27:

Made him my book, wherein my soul recorded  
The history of all her secret thoughts.

*W. Tale* 1. 2. 235:

I have trusted thee, Camillo,  
With all the nearest things to my heart, as well  
My chamber-councils.

Beaumont and Fletcher, *Little French Lawyer* (*Wks.* 3. 477):

To you all secrets of my heart lie open,  
And I rest most secure that whatsoe'er  
I lock up there, is as a private thought.

Greene, *Friar Bacon and Friar Bungay* (*Wks.* 13. 50):

Did I unfold the passions of my love,  
And lock them in the closet of thy thoughts.

Heywood, *Woman Killed with Kindness* (*Wks.* 2. 140):

Did I not lodge thee in my bosom?  
Wear thee here in my heart.

The omission of a verb to go with *I* was probably intentional. Paulo's excitement would excuse such an oversight.

5. 4. 73-5. The very owle . . . Shall hoot at thee. The cry of the owl was considered an omen of impending calamity. See Virgil, *Æn.* 4. 462:

Solaque culminibus ferali carmine bubo  
Saepè queri et longas in fletum ducere voces.

Also Pliny, *Hist. Nat.* 10. 12. 16; Lucan 5. 396; Ovid, *Metam.* 5. 550; 6. 432; 10. 453; Chaucer, *Parlement of Foules* 343: 'The oule eke, that of deth the bode bryngeth'; *1 Hen. VI* 4. 2. 15: 'Thou ominous and fearful owl of death'; *Epicæne* 3. 392: 'Before, I was the bird of night to you, the owl; but now I am the messenger of peace, a dove.'

Other references may be found in Chaucer, *Legende of Good Women* 2253-4; Spenser, *Faerie Queene* 1. 9. 33; *Macbeth* 2. 2. 3; *Richard III* 4. 4. 509; *3 Hen. VI* 5. 6. 44; *Sad Shepherd* 6. 249.

Brand (3. 206) discusses this superstition.

5. 5. 19. Accent *peremptory* on the first syllable (*Grammar* 9. 266; Abbott 492).

5. 5. 31. The first syllable of *unjust* (also, *unkind*, l. 33) receives the accent. Cf. *peremptory*, l. 19.

5. 5. 33. Read *through* as a disyllable. Cf. Abbott 478 (example from *2 Hen. VI* 4. 1. 87).

5. 5. 40. Whalley and Gifford wrote *think'st thou*. The verse may perhaps be read without any change of text (Abbott 469, p. 354):

My sonne, | Christo | phero, thinkst | it pos | sible.

5. 5. 51. hares eyes. The hare's keenness of vision seems to have been proverbial. The *N. E. D.* in this connection quotes Carpenter: 'Its eyes are so situated that the animal can see nearly all around it.' See Pliny, *Hist. Nat.* 11. 54; 'Quin et patentibus dormiunt lepores, multique hominum, quos κορυβαυτιᾶν Graeci dicunt'; Stephenson (p. 275): 'He sleeps like a hare, with his eyes open, and that's no good sign'; *Poetaster* 2. 426: 'You walk with hare's eyes, do you.'

5. 5. 63-4. O confusion of languages. A reference to the same occurs in *The New Inn* 5. 320:

*Host.* A strange division of a family!  
*Lov.* And scattered as in the great confusion!

Also in *Time Vindicated* 8. 12.

5. 5. 66-7. three constant passions. Of a father for his son, a lover for his mistress, and a miser for his gold.

5. 5. 78-9. Is not this pure. 'Pure here means matter for wonder, as being such pure human nature.'—C. On the contrary, is not *pure* here used ironically, meaning *fine*, *capital*, or *excellent*? It is true that the first illustration in the *N. E. D.* of the use of the word in this sense is 1675, but the situation seems to warrant an ironical interpretation.

5. 5. 105-6. wrong not your age with flexure of a knee. Cf. *Every Man In* 1. 25: 'Come, wrong not the quality of your desert, with looking downward.'

5. 5. 109-12. O worthy gentlemen, I am ashamed. Plautus, *Capt.* 993-6:

Et miser sum et fortunatus, si uera dicitis.  
 Eo miser sum, quia male illi feci, si gnatus meus.  
 Eheu, quom ego plus minusue feci quam me aequom fuit.  
 Quod male feci, crucior: modo si infectum fieri possiet.

5. 5. 117-32. How long's that since, etc. Plautus, *Capt.* 980-4:

*Phil.* Quam diu id factumst? *Stal.* Hic annus incipit  
 uicenumus.

*Phil.* Falsa memorat. *Stal.* Aut ego aut tu: nam  
 tibi quadrimulum

tuus pater peculiarem paruolo puero dedit.

*Phil.* Quid erat ei nomen? Si uera dicis, memoradum  
 mihi.

*Stal.* Paegnium uocitatus: post uos indididistis Tyndaro.

5. 5. 119-21. Cha. how old was he then?

Count. I cannot tel, betweene the yeares of  
 three and foure, I take it.

Cf. *Every Man In* 1. 138:

*Clem.* About what time was this?

*Know.* Marry, between one and two, as I take it.'

betweene the yeares of three and foure. Earlier in the play (1. 5. 175-6) Camillo's age is given as two years.

5. 5. 126, 135. Read *tablet* as a trisyllable (Abbott 477).

5. 5. 127. Emperour Sigismund. There was only one of that name to hold this title, Sigismund (of Luxemburg), Roman emperor, and king of Hungary and Bohemia. He was the son of the emperor Charles IV; born 1361, and died 1437. The name has no historical significance here. An emperor was introduced to dignify Camillo, and one name was as good as an other.

5. 5. 133. Scan (Abbott 483):

Then | no more | my Gas | per? but | Camillo.

5. 5. 148-9. I deliuered as much before, but your honour would not be perswaded. Cf. *Every Man In* 1. 60: 'Your brother delivered us as much'; *Cynthia's Revels* 2. 350: 'I see that come to pass, which I presaged in the beginning'; *Poetaster* 2. 378: 'I did augur all this to him beforehand'; *Epicane* 3. 367: 'I presaged thus much afore to you.'

5. 5. 150. I drempt of this. See Mrs. Ott's experience with dreams in *Epicane* 3. 385. In Lyly, *Sapho and Phao* (*Wks.* 2. 405-7), a whole scene is taken up with the relation of dreams. See also Endimion's dream (Lyly, *Wks.* 3. 66-7). In Nashe, *Terrors of the Night* (*Wks.* 1. 355), there is a discussion on dreams.

Shakespeare has many allusions to the subject. The following may be given as typical: *M. of Venice* 2. 5. 18; *2 Hen. VI* 1. 2. 31; *Troi. and Cres.* 5. 3. 6; *Rom. and Jul.* 5. 1. 2; *J. Cæsar* 2. 2. 76, 90; *Othello* 1. 1. 143.

For a study on the subject of dreams, the following works will be of value: Büchschütz, *Traum und Traumdeutung in Alterthume* (Berlin, 1868); Amgraldus, *Discourse concerning Divine Dreans mentioned in Scripture* (tr. Lowde, London, 1676); Baake, *Die Verwendung des Traummotivs in der Englischen Dichtung bis auf Chaucer* (Halle, 1906); Seafield, *The Literature and Curiosities of Dreams* (2 vols., London, 1865); and Brand (3. 127).

5. 5. 156. thirty thousand golden crownes. The crown was an English coin first coined by Henry VIII in gold, but since Edward VI it has been of silver. Its value was five shillings, which in U. S. money (reckoning a shilling as 24 cents) would amount to \$1.20. Jaques' total loss would therefore be about \$36,000. Cf. note on 5. 1. 25.

5. 5. 188. Ill gotten goods neuer thriue. Heywood (p. 42) writes the proverb: 'Evil-gotten goods never proveth well'; Ray (p. 79): 'Ill-gotten goods seldom prosper'; Hazlitt (1907, p. 256): 'Ill-gotten goods thrive not to the third heir.' Both Ray and Hazlitt give numerous versions of the proverb in other languages. The latter says the idea is in Juvenal, *Sat.* 14. 303: 'Tantis parta malis cura maiore metuque servantur.' See Mayor's edition of Juvenal (2. 344) for references to Greek and Latin writers.

Cf. Plautus, *Poenulus* 4. 2. 22: 'Male partum male disperit'; Cicero, *In M. Ant. Orat. Philipp.* 2. 65: 'Male parta male dilabuntur'; *3 Hen. VI* 2. 2. 46; 'Things ill-got had ever bad success'; Harrison (p. 73).

5. 5. 200. **your cake is dow.** Your project has failed. The proverb is used under similar circumstances in *T. of Shrew* 5. 1. 145. When Gremio learns that Lucentio is the accepted suitor of Bianca, he remarks:

My cake is dough; but I'll in among the rest,  
Out of hope of all, but my share of the feast.

Gremio had used it earlier in the play (1. 1. 110). See also Settle, *Reflections on . . . Dryden's Plays* (p. 4, London, 1687): 'She is sorry his Cake is dough, and that he came not soon enough to speed.'

5. 5. 205-6. **a couple of my men, were become gallants of late.** Cf. *Cynthia's Revels* 2. 219: 'You are turn'd a most acute gallant of late.'

5. 5. 214. After conjunctions, the *to* before the infinitive was sometimes omitted (Mätzner 3. 17; Abbott 353; Franz 650, Anm. 1).

5. 5. 225. **transmutation of elements.** A reference of course to the theory held by the alchemists that the baser metals may be changed into gold. Cf. *Alchemist* 4. 45:

This night, I'll change  
All that is metal, in my house, to gold:  
And, early in the morning, will I send  
To all the plumbers and the pewterers,  
And buy their tin and lead up; and to Lothbury  
For all the copper.

*T. of Athens* 5. 1. 117: 'You are an alchemist; make gold of that'; *K. John* 3. 1. 78; *New Inn* 5. 369; Chaucer, *Canon's Yeoman's Tale* 972-1481.

Jonson's most elaborate satire dealing with this theory is *The Alchemist*. Later he treated the subject in a masque, *Mercury Vindicated*.

In the last 15 years, new interest in the theory has been created by the discovery of radium. See *Encycl. Brit.* (p. 258, 11th ed., s. v. Elements): 'In recent times not only our belief in the absolute exactness of the law of the conservation of weight has been shaken, but also our belief in the law of the conservation of the elements. The wonderful substance radium, whose existence has made us to revise quite a number of old and established views, seems to be a fulfilment of the old problem of the alchemists. It is true that by its help lead is not changed into gold, but radium not only changes itself into another element, helium (Ramsay), but seems also to cause other elements to change.'

The *Encycl. Brit.* gives an extensive list of articles on radium. In addition the following general treatises are given (*s. v.* Radioactivity): Curie, *Œuvres* 1908; Rutherford, *Radioactive Transformations* 1906; Soddy, *Interpretation of Radium* 1909; Strutt, *Becquerel Rays and Radium* 1904; Makower, *Radioactive Substances* 1908; Joly, *Radioactivity and Geology* 1909.

See also Muir, *The Story of Alchemy and the Beginnings of Chemistry* (N. Y., 1903).

5. 5. 229. For the *which* with a repeated antecedent, see Mätzner 3. 168; Abbott 270; Franz 337.

**stocks.** 'Stocks were used for the punishment of petty offences. That they were used by the Anglo Saxons is proved by their often figuring in drawings of the time (see Harleian MSS. No. 65). Though never expressly abolished, the punishment of the stocks began to die out in England during the early part of the 19th century, though there is a recorded case of its use so late as 1865 at Rugby' (*Encycl. Brit.*, 11th ed.). See Andrews' *Bygone Punishments*.

5. 5. 240. **helogabolus.** Reminiscent of Heliogabalus, the Roman emperor, referred to again in *Volpone* 3. 250, and in *The Alchemist* 4. 54.

5. 5. 277. **March faire al.** An expression which seems to have served as a military command. Neither the *N. E. D.* nor the *C. D.* comments on it. In our text it is probably used as an indication that the play is over, as well as a signal for the players to leave the stage.

See Beaumont and Fletcher, *Knight of the Burning Pestle* (*Wks.* 2. 218): 'March fair, my hearts'; Heywood, *1 Edward IV* (*Wks.* 1. 26): 'March fair, ye rogues, all kings or capknitters'; Greene, *Orlando Furioso* (*Wks.* 13. 161): 'March faire, fellow frying pan.' Dekker, *Shoemaker's Holiday* (*Wks.* 1. 70); *New Inn* 5. 385.

5. 5. 277-8. **a faire March is worth a kings ransome.** Ray (p. 25) writes the proverb: 'A bushel of March dust is worth a king's ransom.' Grose (p. 148) explains the proverb thus: 'England consisting chiefly of clay lands, a dry March makes them bear great crops of corn; wherefore, if in that month the weather is so dry, as to make the roads dusty, the kingdom will be benefited to the amount of a king's ransom, which, according to the sum paid for King Richard I to the Emperor of Germany, was one hundred thousand pounds.' Brewer (p. 550) has another explanation for the origin and value of 'a king's ransom': 'According to the Anglo-Saxon laws, the fine of murder was a sliding scale proportioned to the rank of the person killed. The lowest was £10 and the highest

£60; the former was the ransom of a churl, and the latter of a king.'

See Greene, *Farewell to Follie* (*Wks.* 9. 277): 'Oft haue I heard my Father saie that a husbandman plowed out of the ground three things, wealth, health, and quiet, which (quoth hee) is more worth then a kinges ransome'; Tusser, *Husbandry* (ed. Mavor, p. 125):

March dust to be sold,  
Worth ransom of gold.

The expression is discussed in *Notes and Queries* (2. 5. 272).



## GLOSSARY

The *New English Dictionary* and the *Century Dictionary* have been the chief authorities, in preparing this glossary. Considerable aid has been furnished also by Schmidt's *Shakespeare-Lexicon* and Nares' *Glossary*.

A dagger before a word or a definition indicates that the word or definition is obsolete; parallel lines, that a word has never been naturalized; an interrogation mark, that the sense is doubtful.

**Abuse**, *v.* †To deceive, impose upon. 4. 8. 2.

**Acceptive**, *a.* †Willing to accept, receive. 2. 7. 67.

**Acquaintance**, *n.* †Phr. *to take acquaintance of*: To acquaint oneself with. 4. 7. 120.

**Addicted**, *ppl. a.* †Given up, surrendered. 5. 3. 13.

**Admirably**, *adv.* †Wonderfully, marvelously. 1. 1. 80.

**Admiration**, *n.* Wonder, astonishment, surprise. *Arch.* 4. 3. 36.

**Affect**, *v.* To fancy, like, or love. *Arch.* or ?*obs.* 2. 6. 37.

**Afore**, *adv.* *Arch.* and *dial.* Before, in advance. 1. 5. 209.

**Agone**, *ppl. a.* [Form of *ago*.] [From †*ago*, *v.*, to pass.] *Arch.* and *dial.* Gone by; ago. 1. 1. 153.

**Amaze**, *v.* †To bewilder, confound, perplex. 1. 5. 69.

**Amazed**, *ppl. a.* †1. Terror-stricken, terrified, alarmed. 1. 5. 186.

‡2. Bewildered, confounded. 5. 5. 135.

**Anatomy**, *n.* †A body or subject for dissection; a skeleton. 4. 7. 86.

**And**, &, *conj.* *Arch.* and *dial.* If. 1. 1. 100, 96.

**Angel**, *n.* An old English gold coin having as its device the Archangel Michael. Value about 10s. 4. 7. 137.

**Anon**, *adv.* †Immediately. 1. 3. 13.

**Antique**, *a.* [Form of *antic*.] Antiquated; fantastic; grotesque. 5. 1. 16.

**Appetite**, *n.* Inclination, liking, fancy. *Arch.* 2. 3. 25.

†**Apple-squire**, *n.* A page who waited on loose women. 4. 7. 50.

**Approve**, *v.* †To prove, confirm. 4. 8. 44.

**Aries**, *n.* See note on 2. 7. 149.

**Assoile**, *v.* †To clear up, solve, resolve. 5. 3. 49.

**Attempt**, *v.* To tempt, entice. *Arch.* 1. 1. 7.

**Auoide**, *v. impv.* [Form of *avoid*.] †Begone! be off! away! 2. 7. 148.

**Authenticall**, *a.* *Arch.* form of *authentic*. 4. 4. 11.

**Ay me**, *int.* Cf. the It. *aimè* (*ahimè*): Ah me! oh! alas! 5. 2. 13.

**Backside**, *n.* †Back yard, the rear of a dwelling. 4. 5. 55.

**Badge**, *n.* 'A distinctive device, emblem, or mark, used originally to identify a knight or distinguish his followers (= *cognizance* in *Her.*).'—*N. E. D.* 4. 7. 188.

**Bands**, *n. pl.* Bonds, fetters, chains. 3. 4. 20.

**Bastinado**, *v.* [Sp. *bastonada.*] *Arch.* To beat with a stick; to thrash, thwack. See note on 2. 7. 6.

**Bauke**, *v. trans.* *Obs.* form of *balk*: †To overlook, neglect. 2. 5. 3.

**Beads-man**, *n.* A man of prayer; one who prays for the soul or spiritual welfare of another. ['The term by which men used to designate or subscribe themselves in addressing their patrons and superiors, answering to our modern "humble servant."']—*N. E. D.*] 3. 3. 30.

**Beare**, *v.* *Phr. bear action:* To admit of a legal process or suit. 5. 5. 219.

**Belike**, *adv.* *Arch.* or *dial.* Perhaps, possibly. 1. 5. 260.

**Beshrow**, *v.* [Form of *be-shrew.*] 'Evil befall,' 'mischief take!' *Arch.* 1. 5. 133; 5. 5. 65.

**Bestow**, *v.* 1. *Phr. to bestow oneself:* To repair to one's post. *Arch.* 1. 4. 20.

2. To dispose of. *Arch.* 5. 1. 24.

**Betwixt**, *prep.* *Arch.* and *poet.* Between. 3. 2. 39.

**Bewray**, *v.* *Arch.* To reveal, declare, make known. 4. 5. 24.

**Bir Lady**, *int.* [Form of *By'r Lady.*] *Obs. exc. dial.* Contraction of *by our Lady*, used as an oath, form of adjuration, or expletive. 4. 7. 93.

**Blew**, *a.* *Obs.* form of *blue*: The distinctive color for the dress of servants, tradesmen, etc. See note on 1. 5. 30.

†**Bombard**, *a.* Shaped like the large leather jugs or bottles used for holding liquor. See note on 4. 7. 96.

**Bonet**, *n.* *Obs.* form of *bonnet*. 4. 3. 60.

**Braue**, *a.* Used as a general epithet of admiration or praise: Excellent, 'capital,' 'fine.' *Arch.* 4. 1. 50; 4. 7. 8.

**Breake**, *v.* To interrupt the continuance of; suspend, delay. 2. 5. 4.

**Breed**, *n.* †Offspring. 2. 1. 22.

**Briske**, *a.* †Smartly or finely dressed; trim, spruce. 2. 1. 26.

**Bully**, *n.* †A term of endearment and familiarity. 1. 1. 135.

†**Burgonet**, *n.* *Obs. exc. Hist.* A helmet with a visor. 4. 8. 114.

**Bursting**, *pp. a.* Sudden. 3. 2. 23.

**Capable**, *a.* †Able to perceive or comprehend. 4. 4. 9.

**Carouse**, *n.* †A cupful drunk 'all out,' a full draught of liquor. *Obs.* before 1700 (but used by Scott). 4. 5. 13.

**Case**, *n.* †1. A couple, brace, pair. 2. 3. 1.

2. A physical condition. ?*Obs.* (With a quibble on clothes.) 5. 3. 101.

**Cashire**, *v.* [Form of *cashier.*] To put away, lay aside, dismiss. 4. 5. 61.

**Catch**, *v.* To get, receive. 2. 7. 114.

**Cate**, *n.* [Aphetized form of *acate.*] Most commonly used in

the plural: †Victuals, food. 4.6. 22.

†Catso, *int.* [It. *cazzo*, membrum virile.] Used as a word of exclamation. 5.3.1. Cf. Godso.

Cause, *n.* Phr. *in cause of*: In the case of. *Obs. exc. dial.* 2.4.31.

Censure, *n.* Judgment; opinion, *esp.* expressed opinion; criticism. *Obs. or arch.* 2.7.64.

Censure, *v.* †To pass judgment or opinion on, to criticize. 2.7.51.

Cerimony, *n.* *Obs.* form of *ceremony*. 2.4.50.

Champaigne, *n.* An expanse of level, open country. 1.5.191.

Chance, *n.* An unfortunate event, mishap, mischance. *Arch.* 1.1.5.

Chance, *v.* To happen. Somewhat *arch.* 4.7.164.

Chang, *v.* [Form of *change*.] †To shift or transfer (*from one place to another*). *Rare.* 4.3.60.

Changling, *n.* One given to change; a fickle or inconstant person. *Arch.* 1.2.6.

Charge, *n.* Expense, outlay. *Arch.* 2.7.56.

Checke, *v.* †Phr. *to check at*: To aim reproof or censure at. 2.2.8.

Circumstance, *n.* 1. Circumlocution. *Arch.* 1.4.24.

2. Formality, ceremony. *Arch.* 4.4.8.

Close, *adv.* Hidden, secluded; †secretly. 2.5.1.

Cloth, *n.* †Apparel. See note on 1.5.52.

Coate, *n.* †Used chiefly in such phrases as *a man of his coat*: Profession, class, order. 1.1.139.

†Cold conceited, *ppl. a.* Having a cold opinion of. 1.4.17.

Come, *v.* 1. Phr. *to come home* (to one): To touch or affect deeply. Now *rare*. See note on 2.2.18.

2. To come about, happen. 2.7.130.

†3. To be becoming or appropriate (to), befit. 4.4.8.

Comment, *n.* †A commentary; an exposition. 1.5.95.

Companion, *n.* †A term of familiarity or contempt; 'fellow.' 1.5.59.

Complement, *n.* *Obs.* form of *compliment*. 1.4.34.

Complot, *n.* Now *rare*. A design of covert nature planned in concert; a conspiracy, plot. 4.8.65.

Compunction, *n.* †Pity, compassion. 1.5.88.

Conceipt, *n.* 2.1.12. See *Conceit*.

Conceit, *n.* †1. Notion, idea, thought. 1.5.139.

†2. The faculty of conceiving; apprehension, understanding. 4.1.57.

Conceited, *ppl. a.* †Fancifully or ingeniously conceived; clever, witty, amusing. 2.7.83.

Conceiue, *v.* To understand, comprehend. *Arch.* 1.5.95.

†Conni-catching, *ppl. a.* [Form of *cony-* or *coney-*.] That cheats or tricks; gulling, swindling. See note on 4.7.61.

Conscience, *n.* †Consciousness; internal or mental recognition of. 5.4.16.

Consort, *n.* †Concert. 5.5.66.

**Counterfait**, *n.* See *Counterfeit*. 5. 5. 176.

**Counterfeit**, *n.* †An impostor, pretender. 4. 8. 43.

||**Couragio**, *int.* [It. *corragio*, courage.] Courage! as a hortatory exclamation. 2. 7. 115.

**Coy**, *n.* †Disdainful. 5. 4. 25.

**Crazed**, *pl. a.* †Broken, cracked. 5. 4. 65.

**Crie**, *v.* †To beg. †Phr. *I cry you mercy*: Nearly equivalent to *I beg your pardon*. 1. 1. 57.

**Crotchets**. See note on 4. 5. 21.

**Crowne**, *n.* An English coin valued at about five shillings. See note on 5. 5. 156.

||**Crusado**, *n.* *Obs.* [Sp. and Pg. *cruzado*.] 'A Portuguese coin bearing the figure of a cross, originally of gold, later also of silver.'—*N. E. D.* 'The earlier coin was equivalent to 43 cents, the later to 52 cents, in U. S. money.'—*C. D.* 5. 3. 36.

†**Cullison**, *n.* *Obs.* corruption of *cognizance*: A badge worn on their sleeves by servants. 4. 7. 187.

**Curious**, *a.* †Careful, particular, scrupulous. 3. 3. 41.

**Cursie**, *n.* *Obs.* form of *curtsy*. 2. 3. 7.

†**Cypress**. *Obs.* or *dial.* See note on 4. 2. 68.

**Deafe**, *v. trans.* To deafen. *Arch.* or *dial.* 5. 4. 76.

**Decade**, *n.* See note on 2. 4. 44.

**Decorum**, *n.* That which is proper or becoming; †used especially in dramatic, literary, or artistic composition. 1. 1. 87.

**Deepe**, *a.* †Grave, serious, intense. 2. 3. 32.

**Deere**, *a.* †Precious in import or significance. 1. 5. 237.

**Deliuier**, *v.* †To declare, state, tell. 5. 5. 148.

**Deprauer**, *n.* †One who vilifies, defames, or disparages. 1. 5. 144.

**Detect**, *v.* †To betray, expose. 2. 4. 61.

**Deuse**, *n.* [Form of *device*.] A trick; a scheme, plan, project. 2. 7. 120; 4. 1. 56.

**Disclaime**, *v. intr.* †Phr. *to disclaim in*: To renounce or disavow all part in. 1. 5. 152; 5. 5. 163.

**Discouer**, *v.* To reveal the identity of a person; hence, to betray. *Arch.* 1. 1. 127.

**Disgrace**, *v.* †To cast shame or discredit upon. 2. 5. 18.

**Dispight**, *n.* *Obs.* form of *despite*. †Phr. *in dispight of*: In open defiance of, in overt opposition to. 4. 7. 106.

**Double**, *v. intr.* To make evasive turns or shifts; to use duplicity. ?*Obs.* 1. 5. 27.

**Doubt**, *v.* †To fear. (?) 4. 1. 42.

**Drift**, *n.* 1. Meaning or purport. 2. 4. 17.

†2. A scheme, plot, design. 5. 4. 6.

**Eene**, *adv.* [Chiefly in colloq. form *e'en*.] Prefixed to verbs, with vague force expressible by 'just,' 'nothing else but.' *Arch.* and *dial.* 1. 5. 139.

**Effects**, *n. pl.* 1. †Manifestations, signs, tokens. 1. 4. 43.

2. [Form of †*affects*.] Affection, love. 1. 5. 223.

**Election**, *n.* †Judicious selection; the faculty of choosing with taste or nice discrimination. 1. 4. 30.

**Elizium**. The abode of the souls of the good and of heroes exempt from death, in ancient classical mythology. 5. 1. 86.

**Enforce**, *v.* †To add force to, intensify, strengthen. 4. 8. 103.

**Envious**, *a.* †Grudging; jealous. 1. 5. 241.

**Envy**, *n.* †Active evil, harm, mischief. 4. 2. 29.

**Envy**, *v.* †To begrudge, dislike. 3. 5. 9.

**Epitaphs**, *n.* See note on 2. 7. 9.

**Ere**, *conj.* Before. *Arch.* or *poet.* 1. 5. 95.

**Ere**, *prep.* Before. *Arch.* or *poet.* 2. 2. 58.

**Estimation**, *n.* †'Account' or worth in the opinion of others; repute. 4. 1. 32.

**Euen**, *adv.* Exactly, precisely. Now chiefly *arch.* after Biblical use. 5. 4. 46.

†**Euent**, *v. intr.* for *refl.* To vent itself, find a vent. 5. 4. 36.

**Exceeding**, *adv.* Prefixed to adjs. or advs. Very common in 17th-18th c.; now somewhat *arch.* Exceedingly. 1. 3. 36.

**Exchange**, *n.* †Phr. *in exchange of*: In exchange for. 4. 1. 29.

**Exhibition**, *n.* †An allowance of money for a person's support. 5. 3. 80.

**Exigent**, *n.* †Needs, requirements. 4. 7. 40.

**Extasie**, *n.* *Obs.* form of *ecstasy*. ['The expressions *ecstasy of woe, sorrow, despair*, etc., still

occur, but are usually felt as *transferred*.'—*N. E. D.*] 3. 3. 12.

**Extemporall**, *a.* Now *rare*. Extempore, unpremeditated. 2. 7. 37.

**Faint**, *v.* To grow weak or feeble; decline. *Obs. exc. poet.* 1. 4. 10.

**Falsifie**, *v.* †*Fencing*: To feign (a blow); to feint. 2. 7. 130.

**Fancie**, *n.* †Love. 2. 6. 42.

**Fauour**, *n.* Phr. *under favor*: With all submission, subject to correction. *Obs.* or *arch.* 1. 5. 65.

**Fauour**, *v.* Now *colloq.* To resemble in face or feature. 4. 2. 57.

**Feare**, *v. trans.* To inspire with fear; to frighten. *Obs. exc. arch.* or *vulgar.* 5. 3. 26.

**Feel**, *v.* †To perceive mentally. 2. 7. 134.

**Fellow**, *n.* †1. A term of familiarity (before a name): 'Friend,' 'neighbor.' 1. 2. 1.

2. Pl. An equal, peer. 2. 2. 2.

†3. A customary title of address to a servant. 1. 3. 9.

**Fennell**, *n.* An emblem of flattery. ['A fragrant perennial plant having yellow flowers, cultivated chiefly for its use in sauces eaten with salmon, etc.'—*N. E. D.*] See note on 1. 5. 12.

**Fetch**, *v.* To bring to terms; to cause to yield or to meet one's wishes. *Colloq.* 3. 2. 49.

**Filthy**, *a.* †Contemptible, foul, disgusting. 2. 7. 84.

**Flawe**, *n.* A sudden burst or squall of wind. 3. 4. 31.

**Fling**, *n.* Chiefly in phr. *to have a fling at*: A passing attempt at or attack upon something. 1. 3. 26.

**Foe**, *int.* Form of *faugh* or *foh*. 2. 7. 120.

**Fond**, *a.* Foolish, silly. ['Since 16th c. the sense in literary use has been chiefly: Foolishly credulous or sanguine. In dialects the wider sense is still current.'—*N. E. D.*] 4. 6. 4.

†**Foot-cloth**, *n.* A large, richly ornamented cloth laid over the back of a horse and hanging down to the ground on each side. 4. 7. 185.

†**Fore**, *prep.* Before, by: used in asseveration or adjuration. 4. 2. 6.

**Forme**, *n.* †1. A grade or degree of rank. 2. 1. 48.

†2. Beauty, comeliness. 4. 6. 6.

3. Observance of etiquette, ceremony or decorum. 5. 4. 18.

**French crowne.** 'A gold coin, value 4 shillings, 8 pence, and, from the 15th to the 18th century, the common English name for the French *écu*, as well as for other foreign coins of similar value.'—*N. E. D.* See note on 5. 1. 25.

**Frolicke**, *a.* [Form of *frolic*.]

†**Joyous**, merry, mirthful. 1. 2. 5. ['This was the early use. In later use with sense derived from the verb: frolicsome, sportive.'—*N. E. D.*]

||**Frustra**, *adv.* Latin: In vain, to no purpose. 1. 5. 91.

**Gallant**, *a.* Of women: †Fine-looking, handsome. 4. 2. 6.

**Gallant**, *n.* †A fashionably attired beauty. 2. 5. 15.

**Gander**, *n.* A dull or stupid person; a fool, simpleton. 5. 3. 54.

**Gar**, *int. phr. by gar*: From *Gad*, a minced pronunciation of *God*. *Rare exc. arch.* 4. 3. 15.

||**Garsoone.** [Form of mod. F. *garçon*.] A boy servant, attendant. 4. 1. 6.

**Gather**, *v. intr. Fencing*: To collect or summon up (one's energies); to gather oneself (together). 2. 7. 135.

**Geere**, *n.* [Form of *gear*.] †Affair, business, matter. 5. 1. 42.

**Genius**, *n.* The tutelary god or attendant spirit. See note on 1. 4. 8.

**Giue**, *v.* †1. To display as an armorial bearing; to bear (such or such a cognizance). *Obs.* 4. 7. 187.

†2. *Phr. give end*: Put an end to; cease. 5. 4. 77.

**Go**, *v.* 1. *Phr. go to*: Used to express disapprobation, remonstrance, protest, or derisive incredulity. *Obs. or arch.* 1. 1. 21.

2. *Phr. go your ways*: Take your way; go about your business; or used as a mere expletive. *Obs. or arch.* 2. 6. 1.

†**God a mercy**, *int. phr.* Used in the sense, 'God reward you,' as an exclamation of applause or thanks. 2. 7. 24.

†**Gods my life**, *int. phr.* God save my life. An exclamation of surprise. 3. 2. 14.

**God so**, *int.* ['?Var. of *Gadso* after oaths beginning with *God's*. *Gadso* is a var. of *Catso* (It. *cazzo*, membrum virile, also word of exclamation) through false connection with other oaths beginning with *Gad*.'—*N. E. D.*] An exclamation. 1. 1. 7.

†**Gods precious**, *int. phr.* God's (Christ's) precious (blood, body, nails, or the like). 1. 5. 34.

**Grace**, *n.* †*Phr. to do* (a person) *grace*: To do honor to. 1. 5. 214.

**Gramercy**, *int. phr.* [Fr. *grand merci.*] Thanks; thank you. *Obs. exc. arch.* 2. 2. 13.

**Great**, *a.* †1. Full or 'big' with sorrow. 1. 5. 195.

‡2. Of considerable knowledge or experience in, conversant with. *Obs. with in.* 2. 4. 62.

**Greeke**, *n.* Qualified by *merry, mad, gay*: A merry fellow, a roysterer, a boon companion. See note on 4. 7. 163.

**Griefe**, *n.* †A feeling of offense; displeasure, anger. 1. 4. 86.

**Grimly**, *adv.* Austerely, unpromisingly. 2. 3. 35.

**Ground**, *n.* †1. A region, land, country. 1. 1. 50.

‡2. The bare floor which constituted the pit of the theatre. See note on 1. 1. 106.

**Gull**, *n.* A dupe, fool, simpleton. 4. 5. 15.

**Gull**, *v.* To make a gull of; to befool. 5. 3. 54.

**Ha**. Worn-down form of *have*. 1. 1. 109.

**Habit**, *n.* Clothing, raiment, dress. *Arch.* 1. 5. 79.

**Handkerchier**, *n.* *Handkercher* was the spelling common to literary usage in 16th and 17th c. Now *dial.* and *vulgar.* 4. 5. 38. *Handkerchire.* 4. 5. 53.

†**Hangby**, *n.* A contemptuous term for a dependent or hanger-on. 4. 1. 62.

**Hap**, *v.* *Arch.* To happen. 4. 7. 163.

**Haplesse**, *a.* Unfortunate, unlucky. 3. 3. 24.

**Hard fauour'd**, *a.* Unpleasing in feature; ugly. *Arch.* 2. 4. 18.

†**Harrot**, *n.* *Obs.* form of *herald*. †*Phr. herald of (at) arms.* One of his duties was to regulate the use of armorial bearings. 4. 7. 189.

**Haue**, *v.* *intr.* or *absol.* *Phr. to have at (some one):* To go at or get at, esp. in a hostile way. See note on 3. 1. 19.

**Hearing**, *vbl. n.* Something heard; report, rumor, news. *Dial.* 1. 1. 18.

**Heart**, *n.* As a term of commendation: A man of courage or spirit. 2. 7. 2.

**Heauily**, *adv.* With sorrow, grief, displeasure, or anger. *Obs.* or *arch.* 1. 5. 229.

**Heauinesse**, *n.* †Grief, sadness. 1. 5. 115.

**Heauy**, *a.* Serious, grave; sad. Now *rare* or *obs.* 1. 1. 139.

**Hei ho**, *int.* [Form of *heigh-ho.*] An exclamation usually expressing sighing, weariness, disappointment. See note on 5. 3. 12.

**Hem**, *pron.* Them. In the 17th c. often printed as 'hem or 'em. 1. 1. 95.

**Hienna**, *n.* Form of *hiena*, the *obs.* form of *hyena*. See note on 5. 2. 19.

**Hilt**, *n.* †By extension, a swordstick or foil. 2. 7. 3.

**Hind**, *n.* 1. As *sing.* A servant. (In later use, a farm servant.) 1. 5. 57.

‡2. As *pl.* Household servants, domestics. 5. 5. 218.

**Hitherward**, *adv.* *Arch.* Hither; in this direction. 1. 4. 66.

†**Hity tity**, *n.* Bo-peep. 4. 7. 19. ['The same as *hoity-toity, highy-tighty*, but there is no obvious connection of sense.—N. E. D.]

**Honest, a.** Chaste. *Arch.* 2. 2. 25.

**Hony, a.** [Form of *honey*.] Sweet; dear. 5. 5. 55.

**Horizon, n.** [Form of *horison*, the *obs.* form of *orison* = etymologically, a doublet of *oration*.] A prayer, supplication. *Arch.* 4. 7. 26.

†**Hough, int.** *Obs.* spelling of *ho*, *int.* Also form of *how*. 5. 3. 24.

**Humour, n.** 1. Mental disposition; constitutional or habitual tendency. 1. 1. 34; 1. 4. 84.

2. Fancy, whim, caprice. 1. 2. 14; 1. 5. 41.

3. State of mind or feeling; mood, temper. 2. 2. 6; 2. 3. 22.

**I, adv.** *Obs.* form of *ay*. 1. 1. 40.

**I.** Weakened form of *in*, *prep.*, before a cons., as in *I faith*. Now *dial.* or *arch.* 1. 1. 30.

**Jealous, a.** Suspicious; apprehensive of evil, fearful. *Dial.* 2. 4. 63.

**Jealousie, n.** Suspicion; apprehension of evil; mistrust. *Dial.* 4. 1. 60.

**Jedly, adv.** Form of *idly*. 4. 6. 20.

**Imbecell, v.** *Obs.* form of *embezzle*. †To entice away (a person) from service. 5. 3. 37.

**Employ, v.** [Form of *employ*.] †Phr. *to employ to*: To send (a person) with a commission *to* (a person or place). 4. 2. 36.

**Impressure, n.** Now *rare*. A mental or sensuous impression. 1. 4. 48.

**Infidell, n.** †One who is unfaithful to some duty. (?) 4. 5. 35.

**Ingies, n.** Form of *Indies*. 4. 3. 19.

†**Ingle.** [Also *engle*, *enghle*, *inghle*. Origin unknown.] Originally a boy favorite (in a bad sense), a catamite; but later used for an intimate. See note on 1. 1. 26; 2. 7. 92.

†**Injury, v.** Supplanted *c.* 1600 by the current *injure*. 1. 4. 16.

**Instance, n.** 1. Occasion. 1. 1. 45.

2. Example. 1. 4. 26.

†3. Phr. *to give instance*: To give an example. 5. 3. 75.

**Intelligence, n.** Information, knowledge. Now *rare* or *obs.* 4. 7. 174.

**Inuent, v.** †To come upon, find. 4. 7. 154.

**Judicial, a.** †Judicious. 4. 6. 19.

**Keepe, v.** To continue to make; to keep up. 4. 6. 8.

**Kilderkin, n.** A cask for liquids, fish, etc., with the capacity of half a barrel. 4. 7. 96.

**Kind, n.** Mode of action; manner, way, fashion. Common in 17th c. in phr. *in any, no, this kind*, etc. Now *arch.* 1. 1. 75.

**Knaue, n.** A menial. *Arch.* 1. 5. 9.

**Know, v.** To recognize, distinguish. 3. 5. 4.

**Knowledge, n.** †Phr. *to take knowledge of*: To recognize. 1. 1. 130.

†**Kooke, n.** [Form of *coke*.] A fool, a simpleton, one easily 'taken in.' 5. 1. 15.

**Leaue, v.** To cease, desist from, stop. *Arch.* 1. 5. 26.



**Lend, v.** †To hold out (a hand) to be taken. 4. 3. 16.

**Lewd, a.** †Vile, 'base'; ill-bred. 4. 8. 43.

**Like, adv.** Rare exc. in phr. *like enough, very like*: Likely, probably. 4. 8. 74.

**Like, v.** Chiefly quasi-trans. with *dative*: To please, be pleasing to, suit a person. *Arch.* and *dial.* 1. 5. 35.

**List, v.** *Arch.* To listen. 1. 4. 67.

**Lording, n.** Frequently in *pl.*: Sirs! Gentlemen! 5. 5. 213.

**Lusty, a.** †Merry, cheerful; galandant. 2. 5. 2.

**Maddam, n.** †1. Prefixed to a first or sole name. 1. 1. 136.

‡2. A lady of rank or station. 1. 5. 202.

||**Madona, n.** [Form of *Madonna*.] An Italian form of address or title; my lady, madam. *Obs.* 4. 7. 24.

**Mæcen-asses.** A quibble on Mæcenas, the well-known patron of Horace and Virgil. See note on 1. 1. 79.

**Maine, n.** [Form of *maim*.] *Obs.* or *arch.* Injury. 5. 5. 111.

**Maine, n.** †1. Phr. *the main of all*: The important or essential point. 1. 4. 64.

2. The chief matter or principal thing in hand. 4. 2. 34.

**Maine chance.** See note on 4. 7. 168.

**Make, v.** Phr. *to make a holiday*: To take a holiday. 4. 5. 64.

**Make away.** †trans. To put (a person) out of the way, put to death. *Obs.* Now superseded in

the transitive senses by *make away with*. 5. 2. 18.

**Man, v.** †To escort (a person, esp. a woman). 5. 1. 75.

**March paine, quasi-adj.** [Form of *march-pane*.] †Dainty, super-fine. 4. 7. 48. [The noun indicated 'a kind of confectionery composed of a paste of pounded almonds, sugar, etc., made up into small cakes or moulded into ornamental forms.'—*N. E. D.*]

**Marle, n.** and *v.* *Obs.* exc. *dial.* A contraction of *marvel*. 1. 2. 29; 1. 1. 111.

**Marry, int.** *Obs.* exc. *arch.* or *dial.* [A corruption of *Mary*.] The name of the Virgin Mary used as an oath or an interjection of asseveration, surprise, or indignation. 1. 1. 35. *Mary*. 1. 1. 151.

‡**Mart, v.** [Contraction of *market*.] To make merchandise of, to traffic in. 4. 8. 3.

**Masse.** An abbreviation of *by the mass*: Used in oaths and asseverations. *Dial.* 2. 4. 59.

**Mathauell.** For *Machiavelli*. See note on 4. 7. 36.

**Medle, v.** [Form of *meddle*.] To deal with. 4. 5. 31.

**Melpomine.** In classical mythology, originally the Muse of song and musical harmony, looked upon later as the especial patroness of tragedy. 4. 7. 36.

**Melt, v.** †To be overwhelmed with dismay and grief. 1. 5. 87.

**Mercy, n.** †Phr. *I cry you mercy*: Nearly equivalent to *I beg your pardon*. 1. 1. 57.

**Meridian, a.** See note on 4. 5. 50.

**Meritable, a.** ?*Obs.* Meritorious. 2. 7. 67.

**Me thinkes**, *impers.* *Arch.* and *poet.* It seems to me. 1. 5. 138.

†**Misprise**, *v.* To mistake, misunderstand. 4. 1. 39.

**Mystery**, *n.* [Form of *mystery*.] †Occupation, profession. 2. 7. 9.

**Motion**, *n.* †Proposal, request. 1. 5. 99.

**Motly**, *a.* Pertaining to a fool; foolish. 1. 5. 21.

**Moue**, *v.* †To address one's self to; to speak about an affair. 3. 2. 50.

**Much**, *adv.* Used ironically for 'not at all.' See note on 3. 1. 5.

**Mucke**, *n.* †A jocular term for money. See note on 4. 7. 167.

†**Mumps**, *n.* A term of contempt or mock endearment for a woman. 2. 2. 43.

**Murraine**, *n.* †Int. phr. with a *murrain*: An exclamation of anger. 1. 1. 126.

**Muse**, *v.* To wonder, marvel. Now *rare* or *poet.* 1. 1. 7.

**Mutton**, *n.* A loose woman. *Slang.* (?) 4. 3. 53.

**Na**, *adv.* *Obs.* variant of *nay*. 1. 1. 41.

**Natiue**, *a.* Conferred by birth; inborn; hereditary. 4. 4. 22.

**Neere**, *prep.* Phr. *to come near any one*: To touch or affect deeply. Now *rare*. See note on 2. 2. 18.

†**Ningle**, *n.* [By epithesis of *n*, from the article *an*, or poss. *mine* †*ingle*.] See note on 5. 3. 44.

†**Noble Science**, *n.* Fencing; 'Science of Defence.' See note on 2. 7. 10.

**Nor**, *conj.* In correlation: *nor . . . nor.* *Arch.* or *poet.* 5. 3. 60.

**Note**, *n.* 'An objective sign, or visible token, which serves to identify or distinguish some person or thing. Common from *c.* 1580 to 1680; now *rare*.'—*N. E. D.* 5. 5. 122.

**Nouels**, *n.* †Something new; a novelty. In early use always *pl.* 5. 5. 224.

**Nought**, *n.* Nothing. 2. 4. 28. **Naught**. 3. 3. 11. Now only *lit.*

**Obiect**, *n.* †An obstruction, interposition. *Obs. rare.* 1. 4. 85.

**Obseruance**, *n.* 1. Respectful or courteous attention, dutiful service. 1. 4. 50.

†2. Observant care, heed. 5. 5. 150.

**Occurents**, *n.* *Obs.* or a *rare* *archaism*. Occurrences, incidents, events. 4. 8. 70.

**Odde**, *adv.* †Singularly, unusually. 1. 5. 137.

**Once**, *adv.* †1. Once for all. 2. 1. 27.

2. Ever, at all, only. Chiefly in conditional and negative statements. 2. 6. 17.

**Ope**, *v.* [Reduced from *open*, *v.*] Chiefly, and since 17th *c.* exclusively *poet.* 2. 1. 60.

**Or**, *conj.* In correlation: *or . . . or.* *Arch.* or *poet.* 5. 4. 16.

**Packe**, *v. intr.* To go away, to depart, esp. when summarily dismissed. 1. 1. 122.

†**Packing penny**, *n.* A penny given at dismissal. Phr. *to give a packing-penny to*: To 'send packing,' to dismiss. 4. 2. 67.

**Panurgo**. For *Panurge*. See note on 4. 7. 148.

**Passe**, *v.* 1. To go from side to side of, or across. 2. 7. 45.

†2. To surpass, exceed. 3. 3. 32.

†3. To care for, regard. Generally used with a negative. 5. 5. 275.

†4. *Phr. to pass of*: To depart from a person or thing. 5. 5. 276.

**Passing**, *ppl. adv.* Surpassingly, exceedingly, very. Now somewhat *arch.* 2. 1. 43.

**Past**, *prep.* †More than, above (in number or quantity). 2. 7. 50.

**Pastorella**. A shepherdess in the *Faerie Queene* (6. 9). 2. 2. 44.

**Peasant**, *n.* †A boor, clown; rascal. 5. 5. 223.

**Peeuish**, *a.* †Perverse, refractory; foolish, childish. 4. 6. 8.

**Pelfe**, *n.* Money. Now depreciatory. 2. 1. 30.

**Pen**, *n.* Manner, style, or quality of writing. 1. 1. 106.

**Peremptory**, *a.* 1. Positive in opinion or assertion; bold. 1. 1. 116.

†2. Obstinate. 5. 5. 19.

**Peremptory**, *adv.* †Positively. 2. 7. 62.

**Perfect**, *adv.* Perfectly. *Obs. exc. dial. or poet.* 1. 5. 68.

**Pertake**, *v.* [Form of *partake*.] †To share in (a communication or news), to be informed of. 1. 4. 74.

**Peruse**, *v.* To survey, inspect, examine, or consider in detail. *Arch.* 1. 1. 43.

**Pesant**, *n.* See *Peasant*. 4. 3. 6.

**Philip**, *n.* [Form of *fillip*.] Something of small importance, a trifle. 2. 7. 120.

**Plaid**, *ppl. a.* †*Phr. play upon*: To make sport of, delude. Now *rare*. 4. 8. 84.

**Plantan**, *n.* [Form of *plantain*.] A tropical, tree-like, perennial herb, noted, among other things, for its properties of stanching the flow of blood, or of closing wounds. See note on 2. 7. 121.

**Play**, *v.* To contend for exercise or pastime with swords, rapiers, or sticks; to fence. *Obs. or arch.* 2. 7. 3.

**Pleasant**, *a.* †Merry, facetious. 2. 5. 17.

**Pockie**, *a.* †As a coarse expression of reprobation, or merely intense; vile, contemptible. 5. 3. 84.

**Poise**, *v.* †To balance, equal, match. 1. 4. 42.

**Posie**, *n.* *Arch. or dial.* [A form of *posy*, syncopated form of *poesy*.] †A motto or short inscription. See note on 4. 5. 53.

**Possest**, *ppl. a.* Inhabited and controlled by a demon or spirit; mad, crazy. 5. 2. 14.

**Pottle**, *n.* A measure of capacity for liquids (also for corn and other dry goods), equal to two quarts; now abolished. 4. 3. 34.

**Powder**, *n.* *Obs. exc. dial.* [‘Origin unascertained. Identity with *powder* (1) is, from the sense, improbable.’—*N. E. D.*] An impetus, rush; force, impetuosity. Chiefly in *phr. with a powder*, impetuously, violently. See note on 1. 1. 43.

**Pox**, *n.* †Used in imprecations, or exclamations of irritation or of impatience; as *a pox upon*; *a pox a God on*. 1. 1. 8.

**Practise**, *v.* †To attempt, endeavor, try. 1. 2. 30.

**Præcisianism**, *n.* The practice or conduct of a precisian; orig.

applied to Puritanism. See note on 2. 3. 26.

**Prefer**, *v.* To recommend. *Obs.* or *arch.* 1. 1. 37.

**Presently**, *adv.* Immediately. *Obs.* or *arch.* 1. 5. 147.

**Presto**, *adv.* An interjection. Commonly used by conjurers and jugglers in various phases of command = immediately, instanter. 1. 1. 21.

**Prety**, *a.* [Form of *pretty*.] †Clever, excellent, shrewd. 1. 1. 38.

†**Princocks**, *n.* [Form of †*princecox*.] A pert, forward, saucy boy or youth. 5. 3. 17.

†**Pristmate**, *n.* [Form of †*pristine*.] The first or original state. *Rare.* 1. 2. 7.

**Prithee**, *int. phr.* *Arch.* A colloquialism for '(I) pray thee.' 1. 2. 2. Prithy. 5. 3. 49.

**Prize**, *n.* †A contest, competition, match. 2. 7. 17.

**Procliue**, *a.* *Obs.* or *arch.* Hasty, forward, precipitate. 1. 5. 85.

**Proiect**, *n.* ?Object. 4. 8. 47.

**Proper**, *a.* Of goodly appearance, well-formed, handsome. *Arch.* and *dial.* 5. 3. 29.

**Protract**, *v.* †To extend or prolong time so as to cause delay; to waste time. 4. 2. 48.

**Proude**, *a.* [Fr. *preux*, valiant.] †Valiant, brave; mighty. 3. 4. 51.

**Proue**, *v.* To experience, suffer. *Arch.* 4. 8. 51.

**Puh**, *int.* *Obs.* form of *pooh*. 1. 2. 11.

**Pure**, *a.* Fine, capital, excellent. *Slang* or *colloq.* (?orig. ironical). Now *rare* or *obs.* See note on 5. 5. 79.

**Put**, *v.* †*Phr.* *put down*: To excel or surpass by comparison. 4. 2. 64.

**Quality**, *n.* †Profession, business. 2. 7. 5.

**Quick humor'd**, *a.* Lively; characterized by physical or mental liveliness or sprightliness. 1. 5. 157.

**Quiddit**, *n.* Now *arch.* = *quiddity*: A subtlety or captious nicety in argument; a quirk, quibble. 2. 2. 31.

**Quoth**. [Preterit of *quethe*, to say.] Said. ['Used with sbs., or pronouns of the first and third persons, to indicate that the words of a speaker are being repeated.'—*N. E. D.*] 4. 3. 33.

†**Racket**, *v. trans.* To toss or bandy about. 4. 7. 131.

**Rakehell**, *n.* *Arch.* A thorough scoundrel or rascal. 4. 7. 57.

**Rapt**, *ppl. a.* [From *rape*.] Enraptured, ravished, transported. 1. 4. 43.

**Regard**, *v.* †To look after, take care of. 4. 1. 46.

**Religion**, *n.* †The sense of any holy obligation; duty and awe paid to things held sacred. 5. 4. 16.

**Reluolue**, *v.* [Form of *revolve*.] †(?) To upset by revolution. 4. 7. 102.

**Resolue**, *v.* 1. To decide or determine. 2. 1. 58.

2. To answer a question; to solve a problem; to explain. 2. 7. 4. 13 (? †inform).

†3. To be satisfied or convinced. 4. 8. 92.

**Resoule**, *v.* 2. 1. 58. See *Resolue*.

**Respect, n.** †Phr. *in respect of*: In view of, by reason of or because of. 1. 5. 130.

**Respect, v.** To regard, consider, look upon, as being of a certain kind. *Rare.* 4. 4. 28.

**Respectue, a.** [Form of *respective*.] †Respectful, courteous. Very common 1600-1650. 1. 1. 47.

**Responsible, a.** †Correspondent or answering to something. 1. 4. 44.

**Rest, n.** †Phr. *to set up one's rest*: To take up one's permanent abode. See note on 1. 1. 122.

**Retort, v.** To repay. 1. 5. 100.

**Right, adv.** 1. Exactly, precisely. *Dial. or arch.* 1. 1. 34.

2. With adj.: Very. *Arch.* 2. 6. 32.

**Rooke, n.** †A gull, simpleton. 1. 5. 22.

**Rude, a.** 1. Ignorant, uncultured, unmannerly. 2. 7. 73.

2. Ungentle, violent. 4. 4. 30.

3. Of sounds: Discordant, harsh. 5. 4. 65.

**Rug, n.** †A rough woolen material, a sort of coarse frieze, in common use in the 16-17th c.—*N. E. D.* 4. 7. 99.

**Rule, n.** †Misrule, disorder. 5. 5. 57.

**Sad, a.** †Serious, sober, grave. 1. 1. 139.

**Sadnesse, n.** †1. Seriousness, gravity. 1. 5. 153.

†2. Phr. *in good sadness*: In earnest, not joking. 4. 8. 107.

**Satrapas, n.** [Form of *satrap*.] A governor of a province under the ancient Persian monarchy. 1. 5. 258.

**Saue, quasi-prep.** Except. 1. Often strengthened by the addition of *only*. 4. 7. 139.

2. Followed by the Nom. of a pronoun. 5. 2. 21.

**Saujour, n.** [Form of *savor*.] Odor, smell. *Poet. and arch.* 4. 8. 39.

**Sauour'd, ppl. a.** †Perceived, apprehended. 2. 4. 17.

**Say, v.** Speak. [Used with *well, true, truly*.] Somewhat *arch.* 2. 7. 151.

†**Sbloud, int.** [<God's blood.] An imprecation. 1. 1. 13.

**Scalding, ppl. a.** †Of desires, etc.: Burning, fervent. 5. 4. 36.

**Scalion, n.** [Form of *scallion*.] A kind of small onion native of Palestine; the shallot. *Dial.* 4. 5. 37.

†**Scape, v.** [Aphetic form of *escape*.] To escape. 4. 7. 64.

**Scarce, adv.** Scarcely. Now only *literary*. 4. 4. 26.

**Scurie, n.** Something contemptible or vile. 1. 2. 35.

**Seeme-les, a.** *Obs. exc. arch.* Unseemly, shameful, unfitting. 3. 4. 52.

**Seemblably, adv.** †In like manner, similarly. 4. 1. 16-7.

†**Semitary, n.** *Obs.* form of *scimitar*. 5. 3. 85.

**Seruant, n.** †*Lover*. 2. 4. 47.

**Serue, v.** To regulate one's conduct in accordance with the demands of; to comply with. 1. 4. 63.

†**Sewer, n.** A person charged with the service of the table, esp. a head servant in such a capacity. 1. 1. 112 (stage-direction).

†**S'heart, int.** [<God's heart.] An imprecation. 5. 4. 11.

**Shew**, *v. intr.* *Arch.* form of *show*. To appear, seem. 1. 5. 31.

**Shift**, *n.* 1. Phr. *to be put to one's shifts*: Forced to adopt some stratagem or trick. See note on 1. 1. 28.

2. Phr. *to make shift*: To find ways and means of doing something, or of overcoming a difficulty. 4. 7. 175.

**Shrewdly**, *adv.* †In a high and mischievous degree; quite. 2. 5. 18.

**Simply**, *adv.* Plainly, clearly; absolutely. 2. 4. 61.

**Single**, *quasi-adv.* Weakly, simply, foolishly. 2. 7. 136.

**Sirrah**, *n.* *Obs.* or *arch.* 1. A word of address generally equivalent to 'fellow' or 'sir.' 1. 1. 36; 1. 4. 3.

2. Used attributively with appellations or proper names. 1. 1. 43.

**Sleight**, *a.* [Form of *slight*.] Imperfect, superficial; frivolous. 2. 3. 16.

†**Slid**, *int.* [<God's lid (eye).] An imprecation. 1. 2. 6.

**Slops**, *n. pl.* †'Wide baggy breeches or hose, of the kind commonly worn in the 16th and early 17th c.'—*N. E. D.* See note on 4. 7. 96.

**Solicite**, *v.* 1. To seek to obtain; to court. 2. 2. 55.

†2. To advocate, enforce the claims of. 3. 1. 4.

**Sooth**, *v.* To flatter; encourage. 5. 3. 83.

**Sort**, *n.* A company. *Obs.* or *Prov.* 1. 5. 21.

**Soundly**, *adv.* Stoutly, boldly. 5. 1. 19.

†**Splendius**, *a.* *Obs.* Splendid. 5. 5. 272.

**Spoile**, *n.* †Undoing, ruin. 5. 5. 166.

**Stale**, *n.* †A decoy, bait. 5. 4. 7.

**Stally**, *adv.* Form of *stalely*. 2. 4. 51.

**Stand**, *v.* 1. Phr. *to stand on (upon)*: To insist upon; to rely upon, trust to. 1. 2. 11; 5. 1. 7.

2. Phr. *to stand to*: To await and submit to; to take the chance or risk of. 2. 7. 64.

†**Starting hol**, *n.* A loop-hole; evasion. 5. 5. 186.

**State**, *n.* Phr. *to keep state*: To preserve a proper dignity and reserve. 5. 5. 211.

**Stature**, *n.* †State, condition. 2. 3. 36.

**Still**, *adv.* Always, ever, constantly. 1. 2. 7.

**Suite**, *v. intr.* To correspond, agree, accord. Generally followed by *with* or *to*. 4. 2. 54.

†**Super negulum**. 'A common term among toppers.'—*Nares*. See note on 4. 5. 13-4.

†**Surquedry**, *n.* Arrogance, overconfidence. See note on 4. 5. 27.

†**Suspect**, *n.* Suspicion. 1. 4. 14.

†**S'will**, *int.* [<God's will.] An imprecation. 1. 3. 8.

†**S'wounds**, *int.* [<God's (Christ's) wounds.] An imprecation. 1. 5. 29.

**Tablet**, *n.* †An ornament of precious metal or jewelry of a flat form, worn about the person. 5. 5. 126.

**Take**, *v.* †1. Phr. *to take knowledge of*: To recognize. 1. 1. 130.

†2. Phr. *to take up*: To obtain goods on credit; to borrow. 5. 3. 66. (Pun.)

†3. Phr. *to take upon one*: To assume authority or importance. 2. 7. 62.

**Taking**, *vbl. n.* Predicament, dilemma, condition, plight. 4. 2. 73.

**Tane**, *pa. ppl.* *Obs.* form of *ta'en* contracted from *taken*. 4. 2. 60.

**Taste**, *v.* †1. To please, suit, be agreeable to. 1. 5. 211.

2. To perceive, recognize, take cognizance of. *Poet.* or *dial.* 4. 4. 20.

**Tearme**, *n.* [Form of *term*.] A term of court. See note on 1. 1. 96.

**Tell**, *v.* To know. Phr. *when, can you tell*. See note on 5. 1. 83.

**Tempt**, *v.* †To put to the test or proof. 1. 5. 44.

**Tend**, *v.* To attend to, to look after. *Obs. exc. dial.* 1. 5. 166.

**Then**, *conj.* *Obs.* form of *than*. 1. 5. 83.

**Tickle**, *v.* To please or amuse by gentle appeals to one's imagination, sense of humor, vanity or the like. 1. 5. 139.

**Tippet**, *n.* †Phr. *to turn tippet*: To make a complete change in one's course or condition. See note on 4. 2. 66.

**To**, *adv.* *Obs.* form of *too*. 1. 1. 47.

†To fore, *adv.* Before. 1. 1. 4.

**Touch**, *n.* Mental or moral feeling; moral perception or appreciation. 5. 4. 16.

**Touch**, *v.* To hurt, injure; to stain, taint. 4. 8. 34.

**Touching**, *quasi-prep.* Concerning, with respect to. 2. 6. 13.

**Toye**, *n.* A trifle. 1. 1. 93.

**Translated**, *ppl. a.* Transformed. 4. 8. 121.

**Trick**, *n.* †1. A toy, a trifle. 1. 1. 89.

2. A peculiar habit or practice. (?) 4. 3. 41.

3. A feat or an exhibition of skill or dexterity. 4. 3. 56.

4. A crafty device, an artifice, a stratagem. 5. 1. 7.

**Troth**, *n.* *Obs.* form of *truth*. (a) Int. phr. *in troth, by my troth*, or colloquially reduced to *troth*. 1. 3. 3. (b) Noun. 5. 3. 9. Use chiefly literary.

**Trow**, *v.* *Arch.* Generally in a phrase, *I trow*, or *trow*, added to questions, and nearly equivalent to *I wonder*. 1. 5. 1.

**True-stich**, *n.* Through-stitch: applied to embroidery exactly alike on both sides of the foundation. 2. 3. 15.

**Trul**, *n.* [Form of *trull*.] A drab, strumpet. 4. 7. 46.

**Trusse**, *v.* To hang: usually with *up*. *Arch.* 5. 5. 9.

†**Tucket**, *n.* [It. *toccata*, prelude to a piece of music.] A flourish on a trumpet; a fanfare. 1. 5. 205 (stage-direction).

**Turtle**, *n.* [Shortened form of *turtle-dove*.] See note on 4. 6. 9.

**Tush**, *int.* An exclamation expressing rebuke or impatience, and equivalent to 'pshaw! be silent.' 5. 1. 33.

**Tut**, *int.* An exclamation used to check or rebuke. 1. 1. 104.

**Twixt**, *prep.* *Arch.* and *poet.* An abbreviation of *betwixt*: Between. 2. 5. 5.

**Tymerous**, *a.* Form of *timorous*. 1. 4. 14.

**Vaine**, *n.* Form of *vein*. I. I. 101.

**Vice**, *n.* The stock buffoon in the old English moralities. See note on 2. 7. 86.

**Vild**, *a.* A corrupt form of *vile*. 4. I. 34.

**Vncouer**, *v.* I. To take off one's hat. I. I. 114.

2. With quibble: To disclose, reveal. 5. I. 25.

†**Vncur'd**, *ppl. a.* Incurable. 5. 5. 111.

**Vnderprised**, *ppl. a.* Undervalued. 4. I. 28.

**Vngem**. [For *unguem*.] *L. unguis*, a finger nail. Phr. *ad unguem*: To a hair, exactly. See note on 4. 5. 28.

**Vnthrift**, *n.* A prodigal. 2. I. 5.

**Vnto**, *prep.* ['Now somewhat antiquated, but much used in formal or elevated style.'—*C. D.*] To. 2. 4. 36.

**Void**, *v. intr.* †To go, depart; 'begone!' I. I. 121.

†**Vpsie freeze**, *adv.* ['Form of *Upsee-Freeze*.] Dutch, *op zijn Friesch* (*op*, upon, in; *zijn* = *G. sein*, his, its.): In the Frisian manner, i. e., to drink deeply.—*C. D.* See note on 4. 5. 28.

**Vtopia**, *n.* 'England.'—*C.* 2. 7. 16.

**Weedes**, *n. pl.* Garments. ['Now used chiefly in *widow's weeds*.'—*C. D.*] See note on I. I. 22.

**Wench**, *n.* A young woman—a familiar term, but not derogatory as now. *Arch.* I. I. 37.

**What**, *pron.* I. (Cf. *L. qualis*.) 'Applied to persons; nearly equivalent to *who*, but having reference to origin or character, rather than to name or identity.'—*C. D.* I. I. 62.

2. Expressing a summons. 4. 7. 53.

**When**, *int.* I. An exclamation of impatience. 4. 8. 73. ?*Obs.* Cf. 2. 2. Phr. *when, can you tell*. See note on 5. I. 83. ?*Obs.*

**Why so**, *phr.* An expression of consent or unwilling acquiescence: so be it. 5. I. 77.

**Wight**, *n.* A person, whether male or female. I. I. I.

**Wind**, *n.* I. Phr. *in the wind*: *Astir, afoot*. 4. 2. 53.

2. Phr: *down the wind*: Toward ruin or adversity. See note on 4. 5. 7.

†**Workiday**, *n.* *Obs.* form of *workaday*. 4. 5. 62.

**Wot**, *v.* [Pres. Ind. 3d pers. sing. from *wit*. *Arch.* exc. in the set phrase *to wit*.] Phr. *God wot*: God knows. Used to emphasize the truth of a statement. 3. 3. 36.

†**Wrackt**, *ppl. a.* *Obs.* misspelling of *racked*: Tortured, tormented, harassed. 3. 4. 30.

**Writ**, *ppl. a.* An *obs.* or *arch.* form of *written*. 2. 7. 62.



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